

SEPT
1975



OLDE TIME

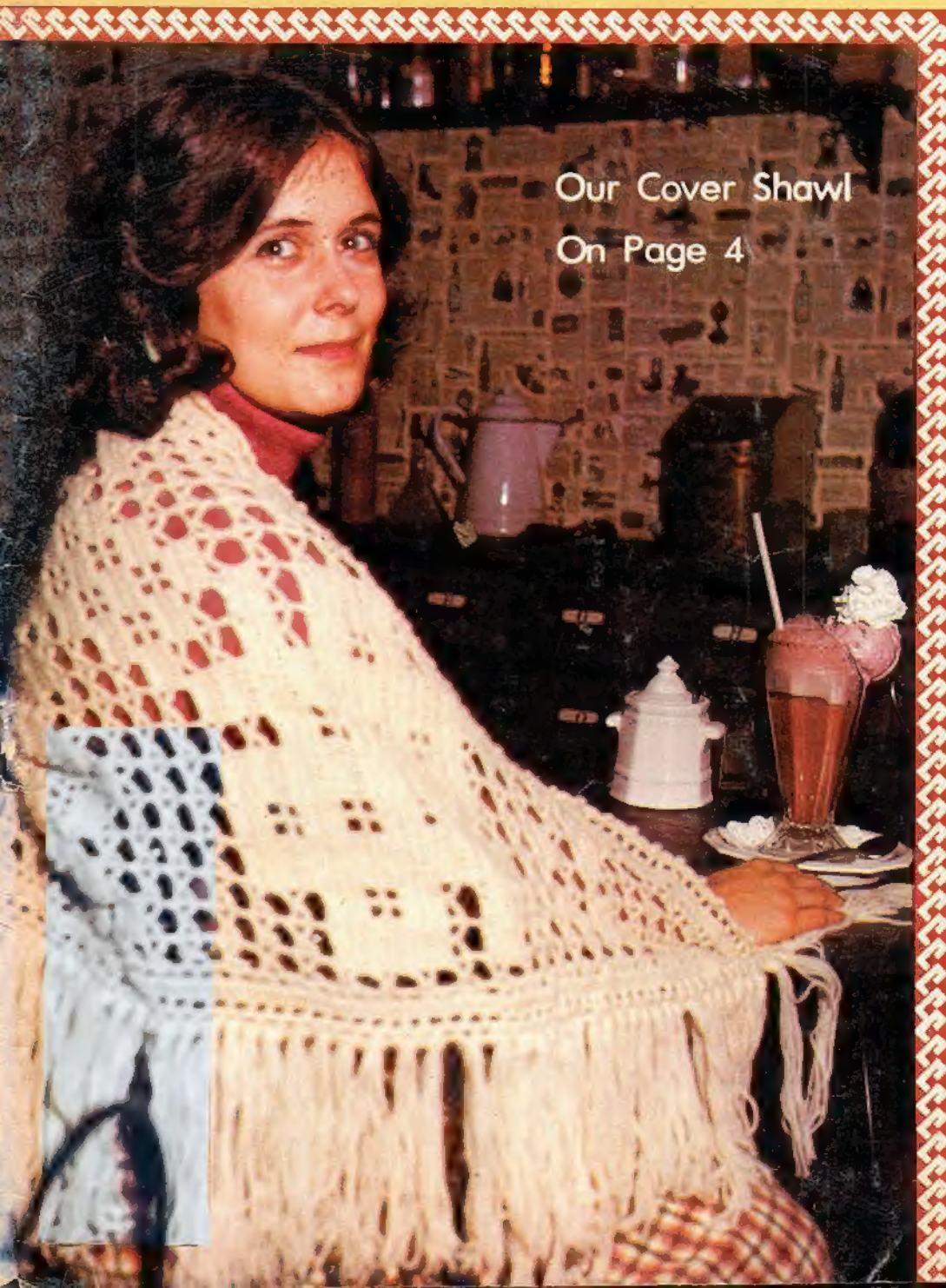


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Our Cover Shawl
On Page 4

Like Filet?
You'll Love
Initial Medallions
... page 12

Woodland Scene
... page 24

Grape Cluster
... page 48

Raised Filet
... page 50

Scarf With Filet
Border . . page 54

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If you are a regular "Good Old Days" magazine reader, perhaps you may have wondered what you missed in the issues which have already been published. "Good Old Days" has been in active publication for over 12 years and during that period, many, many exciting and interesting articles, photos, comics, features, cartoons, poems, drawings, memories, ads, etc. were published. NOW you have a chance for the first time, to see this material JUST as it was published many years ago, in a brand new publication called "Good Old Days Revisited". Each big 112 page issue you'll find bulging with wonderful features, poems, photos, stories, comics, articles, letters, etc. that were published years ago and now republished exactly as they appeared then! You'll LOVE and THRILL over this wonderful nostalgic material which entertained so many thousands upon thousands of readers years ago! You'll find every bit of it just as good as the current material now being published. (You may find some stories you think are even better!) FOUR big issues a year!

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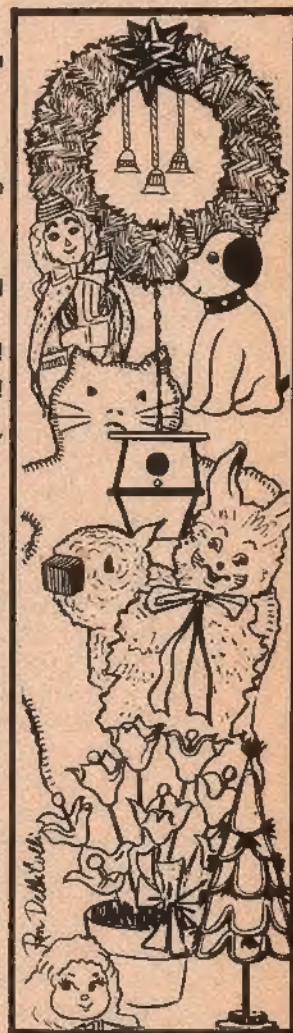
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OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

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BRUCE RAINAUD

CLASSIFIED ADVERTISING
MARIE JANVRIN

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August-September 1975

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from your Editor

In the days when life was lived more slowly, women seemed to have the time and patience for creating intricate needlework of great beauty. We envy their skill, and those of us who love to ply the needle sometimes find ourselves looking back on those days with a fondness out of all proportion to reality.

Foraging through old publications, I am frequently reminded that life, while it may have been paced less frantically, was not the dream-like, cozy existence we like to imagine. Back in 1865, according to my Godey's for that year, women agonized over complexion faults such as smallpox scars, which are now practically extinct, and freckles (considered a major blemish).

Then, as now, women were concerned with cleanliness and the care of fabrics, and I find a tedious process involving the gall from an ox recommended for the removal of stains. Salt and Scotch snuff were put under the edges of carpets to foil moths, and closets fumigated with tobacco.

Fireworks were in general use on the Fourth of July, and some worried soul protested that "rocket-sticks suddenly descending from the skies, and striking upon the exposed heads of infants of children playing in the domestic area, are unfavorable to juvenile health and life."

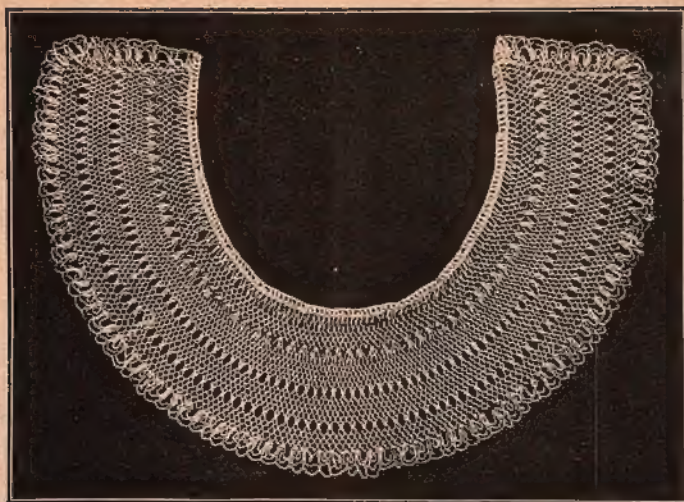
Ideas of comfort in those days were something else again. In a column of health hints, there was the following recommendation: "Sleeping rooms for invalids and children should have a temperature of about 50 degrees in cold weather, never running lower than 35. There is no advantage to any person from sleeping in a cold room".

Woman's place in society was clearly defined, and she was frequently admonished to be "decorous and dutiful" as became her station, but in September of 1865, Vassar College, "the first of its kind ever established in the whole world" was opened for women, and the course of study included riding, flower-gardening, swimming, boating, skating and other such physical accomplishments suitable for ladies to acquire, as well as an intellectual course of study "ample, but not crushing". Young ladies were educated in domestic economy, and such imperatives as music and conversation were included in the curriculum, as well as moral and religious education.

However, the trustees stated emphatically in their prospectus, "Oratory and debate (whether public or private) are not feminine accomplishments: there will be nothing in the college arrangements to encourage the practice of them".

And to this, Godey's, considered the leading lady's magazine of the day, piously added the editorial comment, "VERY RIGHT".

Barbara Hall Pedersen



NETTED COLLAR

Netted Collar and Doily

BY MRS. L. C. HUCKSTEP

Dutch Collar: Use spool silk, size D. Put 110 stitches on a foundation string of the silk, double thread, about eighteen inches long. Make one row with the large mesh stick, a little smaller than an ordinary lead pencil.

Next use a stick the size of a very coarse knitting needle. Make 5 rows with this. Next use the large stick for one row, netting first stitch and skipping the second and making 3 stitches in the 3d, skip 1, net 3 in the next all across the collar. For next 5 rows use the small stick and narrow at each end of the collar, by taking the two outside stitches together. Narrow the 3d row at one end and the 4th at the other end. Now use the large stick and make 1 row. After which use the small stick and make a cross stitch row. Net 1, skip 1, net 1, net the skipped 1, net 1, skip 1, etc. This makes a cross stitch row which is pretty.

Make 4 more rows with the small stick. Make another cross stitch row and 4 more rows with the small stick. Break thread and begin netting at the neck of the collar. Narrow 3 times on each end of the collar. Using small mesh stick, begin at the neck and net 20 stitches, making extra stitches as you turn the corner. Use large stick for the next row. Net

1, skip 1, net 3 in next stitch and skip 1, net 3, etc., all around. Next row net 1, skip 1, net 2 (net 2 instead of 3 as in last row). Last row net every stitch. Fasten the foundation string the length desired. Crochet an edge by making two single crochet between every loop of the netting. Next

make a double crochet in every other of the single crochet. Fasten the foundation string so it will not slip.

Doily: Use spool silk, size D. Put 36 stitches on a foundation string, eighteen inches long, made of D twist, double thread. Use a mesh stick a little smaller than a common lead pencil, and a smaller stick the size of a very coarse knitting needle. Make 5 rows with the small stick, then use the large stick and make 2 stitches in every loop. Make 5 rows with the small stick. Next use the large stick, net 3, skip 1, net 3, skip 1 for one round. Next use the small stick, making 5 rounds. Next use the large stick, netting 2 in every loop, after which use the small stick and net 5 rounds. Next use the large stick for one round. Now use the small stick and make a cross-stitch row. Net 1, skip 1, net 1, next net the skipped 1, net 1, cross every other one. Make 5 rows with the small stick. Now use the large stick and make 1 row, use the same stick by netting two loops at a time for one row.

For the next row use the same stick, netting 3 stitches in every loop. Next net 5 rows with the small stick. Now with the large stick net 3, skip 1 all around. Next row net 2, skip 1. Last row net every stitch. Draw up the foundation string, and tie securely.



NETTED DOILY

A TRIANGULAR INSERT IN LACET-STITCH AND FILET CROCHET

Very easy to make and as lovely as can be is the simple triangle in crochet, used here as insert for scarf end, but equally attractive for the corners of a lunchcloth or table cover, or other purpose. No. 70 crochet cotton was used for the model, although a coarser or finer thread may be substituted at pleasure, much depending on what the piece is intended for or the size required. The triangle illustrated, worked closely and firmly, measures a trifle more than ten inches on the sides and about fourteen and one-half inches across the top or diagonal edge. Make a chain of 246 stitches.

1. Miss 8 of ch, dc in next, ch 3, miss 2, tr in next, for 1st lacet of row, 39 more lacets (of ch 3, miss 2, 1 dc, ch 3, miss 2, 1 tr).

2. Ch 8, tr in next tr (for 1st bar, or open lacet), 39 more bars (of ch 5, miss 5, or the lacet of preceding row), tr in tr, the last tr in 3d st of ch at beginning of 1st row. If preferred, the even rows may end with 2 sp instead of a bar, as shown on the chart, the last of these narrowed by omitting the 2 ch and working a tr in end st; or if a bar is made at the end, omit the 5 ch and make a quintuple tr at end. Or, and many will find this simpler, make the last bar as usual, then continue with following row as given. In this way the top edge will be straightened as the work progresses, ready for the row of spaces which surrounds the triangle when finished.

3. Ch 4, miss the bar, tr in tr, -- 3 lct, 7 tr, counting all, 7 lct, 7 tr, 1 lct, 19 tr, 5 lct, 7 tr, 3 lct, 7 tr, 5 lct, 19 tr, 1 lct, 7 tr, 3 lct.

4. Three bars (ch 8 for 1st), 7 tr, 1 bar, 19 tr, 5 bars, 7 tr, and continue to end; it will be seen that each even row simply reverses the preceding odd row, putting bars over lacets, tr over tr, sp over sp, and so on, ending all rows as directed, either with the bar of 2 sp; hence no further directions will be needed for even or alternate rows - just remember that each is to be worked back over the preceding row, to which it corresponds exactly.

5. Narrow (as in 3d row to --), 3 lct, 7 tr, 1 lct, 7 tr, 4 lct, 7 tr, 1 lct, 7 tr, 2 sp, 7 tr, 6 lct, 7 tr, 1 lct, 7 tr, 6 lct, --



Our thanks to Alyce Isabelle, proprietor of Aladin's College Ice Shop in Chester, Mass. Debbie Sherrer, our model, is enjoying her ice cream soda at the oldest operating soda fountain in New England.

TRIANGULAR SHAWL (As shown on our cover)

In the January 1975 issue of this magazine, we featured photographs of two shawls which Mrs. Ray Vierheller, of Tuscarawas, Ohio, had created by adapting very old patterns and using yarn instead of crochet cotton. The shawl shown on our cover is another one of Mrs. Vierheller's adaptations. The pattern as originally written was intended to be an insert for a scarf-end, done in No. 70 crochet cotton.

To make the shawl, Mrs. Vierheller used six skeins of Red Heart sport yarn in eggshell color. She completed the chart as shown, and then added a border and fringe, for which directions are given at the end of this article.

We are giving the original pattern for the triangle, just as it was printed over 50 years ago. Please note that the crochet directions are given in the old style. That is; where the pattern reads dc, it means the stitch which we now call sc. Where it says tr, it means the stitch which is called dc in modern patterns. Mrs. Vierheller warns that unless you keep this in mind, the pattern won't come out right.

7 tr, 2 sp, 7 tr, 1 lct, 7 tr, 3 lct.

7. Narrow, 7 lct, 55 tr, 5 lct, 7 tr, 5 lct, 55 tr, 1 lct.

9. Narrow, (1 lct, 7 tr) twice, 4 lct, (7 tr, 2 sp) 3 times, 7 tr, 4 lct, 7 tr, 2 sp, 7 tr, -: 4 lct, (7 tr, 2 sp) 3 times, 7 tr, 3 lct.

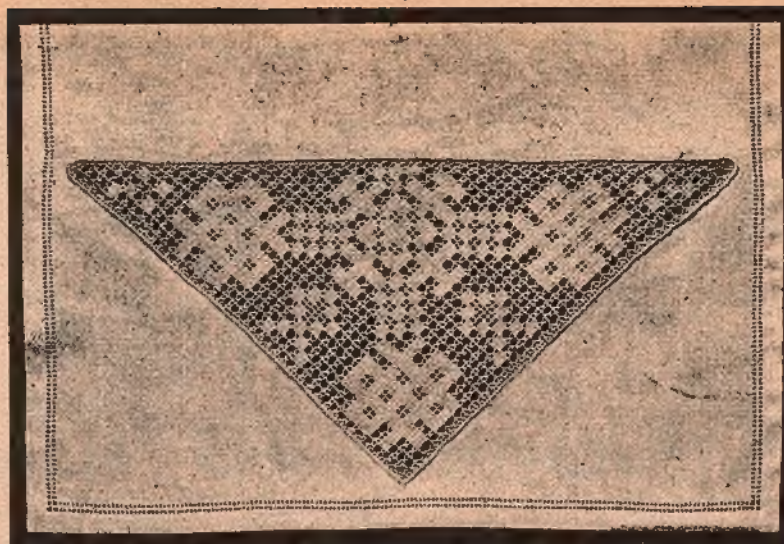
11. Narrow, 5 lct, 55 tr, 3 lct, 7 tr, 6 sp, 7 tr, 3 lct, 55 tr, 1 lct.

13. Narrow, 4 lct, (7 tr, 2 sp) 3 times, 7 tr, 6 lct, 7 tr, 2 sp, 7 tr, 6 lct, -: (7 tr, 2 sp) 3 times, 7 tr, 1 lct.

15. Narrow, 3 lct, 55 tr, 5 lct, 7 tr, 5 lct, 55 tr, 1 lct.

17. Narrow, 4 lct, 7 tr, 2 sp, 7 tr, 1 lct, 7 tr, 2 lct, 7 tr, 9 lct, -: 7 tr, 2 lct, 7 tr, 1 lct, 7 tr, 2 sp, 7 tr, 3 lct.

19. Narrow, 3 lct, 19 tr, (1 lct, 7 tr)



twice, 2 sp, 7 tr, 2 lct, -: 19 tr, 2 lct, 7 tr, 2 sp, (7 tr, 1 lct) twice, 19 tr, 3 lct.

21. Narrow, 7 lct, (7 tr, 2 sp) twice, -: (7 tr, 2 lct) twice, (7 tr, 2 sp) twice, 7 tr, 8 lct.

23. Narrow, 7 lct, (7 tr, 2 sp) twice, -: 31 tr, (2 sp, 7 tr) twice, 9 lct.

25. Narrow, 7 lct, 7 tr, 2 sp, -: (7 tr, 2 lct) twice, 7 tr, 2 sp, 7 tr, 10 lct.

27. Narrow, 7 lct, -: 7 tr, 1 lct, 13 tr, 2 sp, 13 tr, 1 lct, 7 tr, 5 lct, 7 tr, 3 lct, 7 tr, 1 lct.

29. Narrow, 4 lct, -: (7 tr, 1 lct) twice, (7 tr, 2 sp) twice, (7 tr, 1 lct) twice, 7 tr, 2 lct, 7 tr, 2 sp, 7 tr, 1 lct, 7

tr, 2 lct.

31. Narrow, 3 lct, 25 tr, 2 sp, 19 tr, 2 sp, 25 tr, 1 lct, 7 tr, 6 sp, 7 tr, 3 lct.

33. Narrow, 2 lct, work like 29th from -:.

35. Narrow, 3 lct, like 27th (from -:), always).

37. Narrow, 1 lct, 7 tr, 1 lct, like 25th.

39. Narrow, 1 lct, 7 tr, 2 sp, like 23rd.

41. Narrow, 1 lct, like 21st.

43. Narrow 2 lct, like 19th.

45. Narrow, 7 lct, like 17th.

47. Narrow, 7 lct, 55 tr, 1 lct.

49. Narrow, 8 lct, like 13th.

51. Narrow, 5 lct, 55 tr, 1 lct.

53. Narrow, like 9th.

55. Narrow, 3 lct, 55 tr, 1 lct.

57. Narrow, 4 lct, like 5th.

59. Narrow, 3 lct, 19 tr, 1 lct, 7 tr, 3 lct.

61. Narrow, 10 lct.

63. Narrow, 9 lct.

65. Narrow, 3 lct, 7 tr, 1 lct, 7 tr, 2 lct.

67. Narrow, 7 lct.

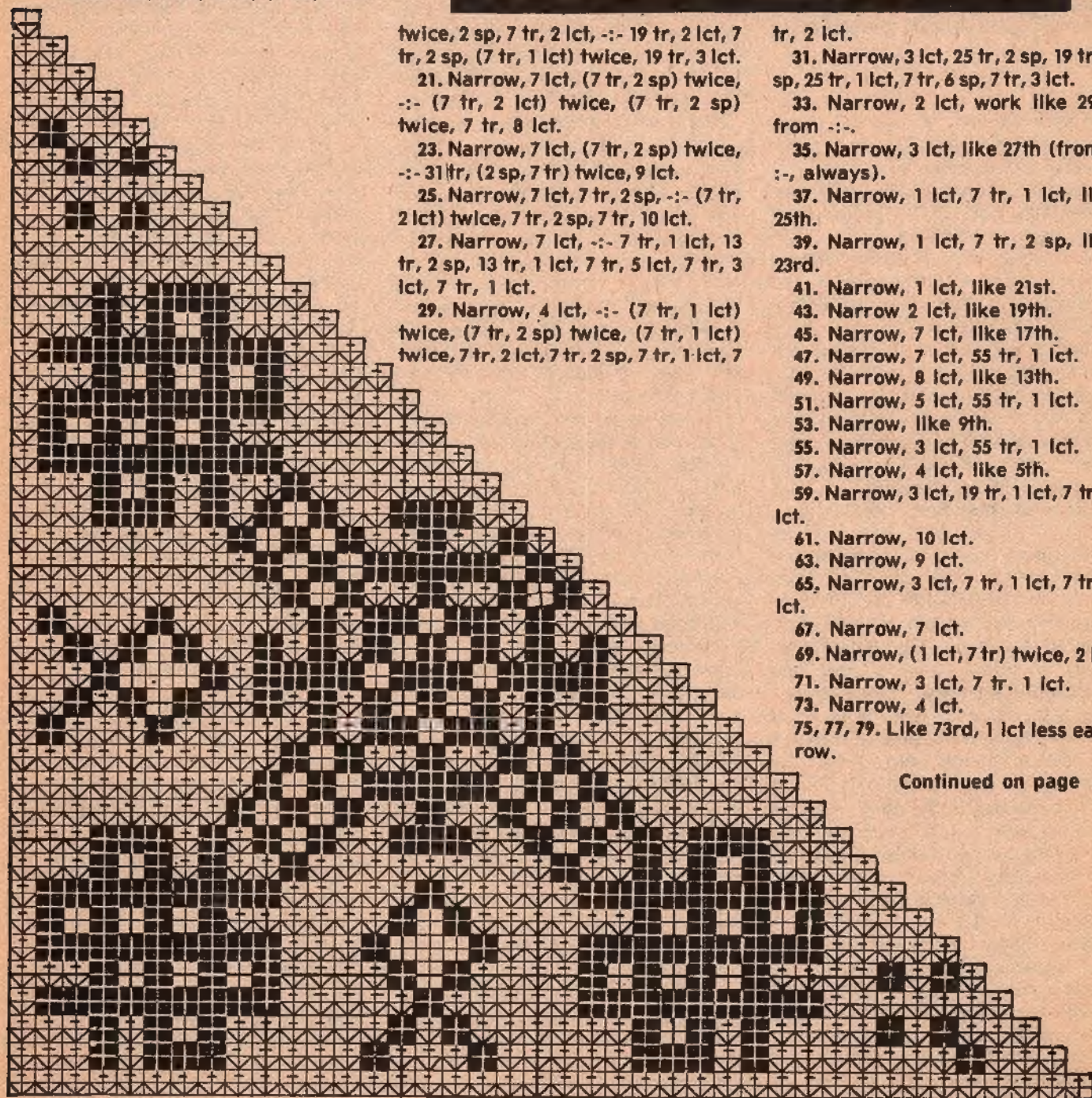
69. Narrow, (1 lct, 7 tr) twice, 2 lct.

71. Narrow, 3 lct, 7 tr, 1 lct.

73. Narrow, 4 lct.

75, 77, 79. Like 73rd, 1 lct less each row.

Continued on page 10





Transferring and Stamping Designs

Reprinted from "Dainty Work for Pleasure and Profit", published in 1903.

To the woman who cannot draw, the question of securing designs for embroidery is often a serious one; indeed, to some, proving an insurmountable barrier to the doing of decorative needlework.

A good design is of the utmost importance, for if the pattern be inartistic and clumsy, no amount of excellent needlework can cover the defect, and the whole will be spoiled. Perforated stamping patterns here come to our aid, and so important and remunerative has this industry become that the best artists are employed to furnish designs for both painting and embroidery. These designs are now furnished so cheap that the expense of patterns for embroidery has come to be a secondary consideration, and it is much better, where possible to do so, to purchase the design wanted perforated ready for stamping. However, it often happens that one wishes to use a design from a book or magazine, or even wall paper, and then it will be necessary to transfer the design to the fabric, which is done as follows:

Place over the design a sheet of tracing paper, and trace over the lines very carefully. After the design is transferred to the tracing paper, place on the table a sheet of bond paper, over this place a sheet of transfer paper, either blue or black, and over this again place the tracing paper on which you have previously traced the design, as before directed. Now, with an ivory style or a piece of wood pointed bluntly for the purpose, go over every line of the

design, bearing on the lines gently and firmly. Remove the tracing and transfer papers and the design will be found transferred to the bond paper. You will now proceed to make a perforated pattern of it by simply pricking holes along all the lines, very close together, with a fine cambric needle. Ladies possessing a sewing machine can make this part of the process less tedious by setting into the machine the finest needle and sewing, without thread, through all the outlines of design; when finished, the result will be a perforated pattern as good as could have been purchased from a regular pattern house.

The material required for transferring is: A sheet of tracing paper, costing either five or ten cents, according to size; one sheet of transfer paper, fifteen cents; these can be obtained from any art store. The transfer paper can be used any number of times until torn, when, of course, it is useless. New tracing and bond paper will be needed for each new design.

After obtaining the perforated pattern, the next thing is to stamp it upon the material to be embroidered. And here is the rock upon which many a promising attempt has been wrecked; for if the pattern has been blurred, or unevenly joined, in case of a repeating design, then the embroideress will have need of patience, a correct eye for form and distance, and some knowledge of drawing, to enable her to remedy the defect of the stamping. Remember that a good pattern, cleanly and clearly stamped, is half the battle.

The foregoing instruction in stamping is all the knowledge at command of any dealer in fancy art

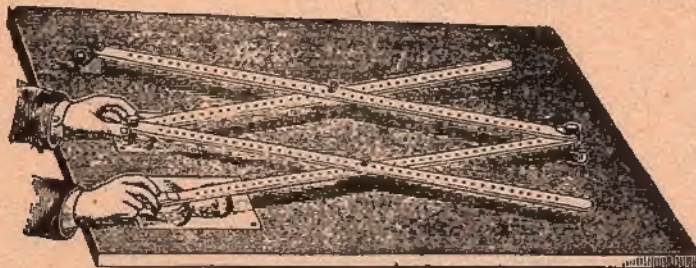
supplies who advertises to do stamping; she knows no more than is here told, because there is no more to tell. Some dealers, in fact we might almost say all dealers, in art supplies make a great mystery about stamping, refusing to do it before a customer, and keeping as a profound secret the material used. This is a short-sighted policy at best, for the more women know about art embroidery, and the easier it is made for them, the more they will do, and as a natural consequence the more supplies in that line will be sold, and instead of a dealer having less trade she will probably have a hundred per cent more.

The amateur cannot expect, however, at the first or second trial to succeed in getting as good results from her efforts at stamping as a person who has made a business of it for years. There must be a certain amount of practice to make perfect.

Many beautiful designs are frequently given in miniature, in books and magazines, that one wishes to use; but as they are too small to be practical we are obliged to pass them by. There is a small instrument called a pantagraph, which costs from \$1.00 to \$4.00, according to quality, by means of which any design can be reduced or enlarged to any given size. It is very simple, and not at all difficult to operate. We show here a very good illustration of one set ready for working. If the design to be copied is 2x5 inches, and it is desired to make it 8x20, the pantagraph will be set to that size. In copying any design, the pattern to be copied will be placed at a given point under one pencil and a clean piece of paper under the other pencil of the pantagraph. Then, with the right hand, the pencil over the design will

VILLAGE SCENES.

BY KATE GREENAWAY.



PANTAGRAPH

be moved firmly around its outlines. The corresponding pencil over the clean paper will move in unison, only on a larger or smaller scale, according as the instrument has been set. Full directions for setting and using accompany each pantagraph. These convenient aids to drawing can be purchased at any store where artists' supplies are

kept. After the design has been enlarged, as directed above, the perforated pattern can be made according to instructions previously given. In the pages of this book we shall frequently give designs for different purposes, and as space forbids having them produced full working size, a pantagraph will be useful in enlarging them. Generally speak-

ing, the designs so given will require to be enlarged five times to bring them up to working size.

MATERIALS FOR STAMPING

The materials used for stamping are many and varied, but we have never found anything more satisfactory for general use than artists' oil paints put up in tubes - white for colored fabrics, and white with a little burnt umber mixed for white materials. There are several liquids on the market designed for the same purpose, but the great objection to them is their cost. The manufacture of stamping liquids is considered a trade secret, hence they cannot be made at home; and as liquids cannot be sent by mail, the cost of expressage, added to the original price, has

Continued on page 9





put their use out of question with the majority of women. Liquids are more especially designed for use in stamping on white cotton or linen fabrics, and, as they dry instantly, there is no waiting for several hours before the work of embroidering can be commenced. Another advantage they possess over paint is the fact that the patterns need no after cleaning. Powders for stamping are now seldom used, as they will rub off before the work is half finished; yet for stamping on silk bolting, where the design is to be painted in water colors, there is nothing else that will take their place. For large designs that are to be stamped on satin, powder is best, as the oil in the paint and liquids is apt to separate and spread beyond the outlines, though in the case of paint this danger can be obviated by first placing the paint on blotting paper to absorb the oil. In case the powder is used, the design should be lightly traced over with a fine-pointed lead pencil. A good

powder is made by mixing ivory black, gum demar, gum copal and gum sandarac in equal parts; pulverize fine and keep in a cool place.

A good liquid suitable for any white fabric is made by placing a teaspoonful of black or blue printer's ink in a four ounce bottle and filling the bottle with kerosene. Be careful to wipe off both sides of the pattern after each impression when using the liquid. This liquid is cheap, as any printer will cheerfully give the small amount of ink needed, and kerosene is pretty sure to be at hand, and it does beautiful stamping. A pounce for either powder or liquid is made by tying a piece of felt or flannel over a small ball of cotton wool.

DIRECTIONS FOR STAMPING

Place the article to be stamped smoothly on the table. Next lay the design, smooth side up, on the material, being careful to adjust it exactly in the desired position before you attempt to apply the paint. Now

secure the two upper corners firmly by weights - flat-irons will do nicely. Squeeze out some of the paint on a piece of glass. You are now ready to apply the paint to the pattern, which you do by means of a knife blade. Take a small amount of paint on the blade and begin at the top; rub the paint on the pattern smoothly and gently, always remembering to rub toward you and from the weights; always move the knife in the same direction, never rub it back and forth, as that is liable to move the pattern and cause the stamping to look blurred. Never raise the pattern entirely from the material to see how it looks, but carefully raise one corner clear from the table and look under; let fall into place again and proceed with the stamping until every detail of the pattern is transferred to the material. When all is finished, remove the pattern; have ready an old paper, place the design upon it, and pour a small quantity of benzine on a rag and rub the pattern

Continued on next page

TRANSFERRING AND STAMPING DESIGNS Continued

thoroughly, then wipe with a dry cloth. Repeat the operation on the other side, and then hold the pattern to the light and observe if the perforations are all open and free from paint. If any should be still closed, add more benzine and rub until perfectly clean. Never allow a pattern to get dry before cleaning, as that would ruin it. Clean at once. With proper care a pattern ought to be capable of fifty impressions. Be sure it pays to take care of your designs. These directions are to be followed when using liquid, except that the pattern will not need cleaning. To stamp with powder, place the pattern on the material, rough side up, dip the pounce into the powder, shaking off the loose particles that may adhere, and rub the pounce lightly over the perforations. When the design is perfectly transferred, remove the pattern and on the stamping place a piece of tissue

paper; over this press lightly a medium hot iron; this sets the powder and to a great degree prevents its rubbing off. Do not rub the iron back and forth, but lift it when removing to another part of the design. Rubbing is apt to cause the powder to run and blur.

CONVENTIONAL DESIGNS

The words "conventional design" will frequently be used throughout the different chapters of this work, and so it will perhaps be better to explain their meaning here. To conventionalize a flower or plant means to draw the geometrical or general form of the leaf with the main details and accidental markings omitted, thus converting the natural form into a form suitable for ornament only. The designer of ornamental work is not bound to be faithful to the minute particulars of botanic life, because he and his work are superior to the mere imitation of plant forms.

Beautiful conventional designs can be obtained from artistic wall paper, and designs thus obtained will possess the advantage of not having become common by much use. As a general thing the designs on paper bordering lend themselves to embroidery better than those on the wall paper proper, though beautiful patterns can be obtained here, also. The border pattern should be used on curtains or other large articles, where the treatment is intended to be bold and broad. Many of these designs are also suitable for smaller articles when reduced by means of the pantograph. To procure the design it will be necessary to purchase so much of the paper as will show a complete section of the design, which must be perforated and then repeated as many times in the stamping as will be necessary to fill the space to be decorated. Many magazines and old prints will also furnish suitable designs, as previously stated.

Continued from page 5

Work entirely around the triangle with spaces taking care not to stretch the edge, but keeping it smooth and even; press under a damp cloth, baste in place and buttonhole to the linen, taking fine, close stitches and filling each space, having the purl on the inner edge. Half spaces - 1 chain between trebles - gives a neater edge than the ordinary spaces of 2 chain; and when working around the corners take care to put in a sufficient number to turn nicely, without drawing. The linen is carefully cut from underneath, leaving sufficient margin for a narrow hem.

A half-inch hem, topped by Italian hemstitching, finishes the edge of the scarf for which a soft cream lining was used, with thread matching it in tint.

The design is a very simple but most effective one and it is easy to arrange a square in the same figure. To begin, make a chain of 192 stitches.

1. Working as in 1st row of triangle, make 31 lacets, and for the 2nd row, as before, 31 bars over lacets. The even rows duplicate the odd rows, and there is no decrease for the diagonal.

3. Three lct, 7 tr, 1 lct, 19 tr, 5 lct, 7 tr, -:- 3 lct; reverse from -:-.

5. Three lct, 7 tr, 1 lct, 7 tr, 2 sp, 7

tr, 6 lct, 7 tr, -:- 1 lct; reverse.

7. One lct, 55 tr, 5 lct, -:- 7 tr; reverse.

Continue in this way, working to the center of design and reversing for the other side. One can work from the straight side or edge, each row, and there will be no trouble.

The 1st row may have a treble in each stitch of chain, and an edge of 4 trebles added at each side, if wished, the foundation chain being added to for the purpose. The square makes a very pretty corner insert, or in heavier thread serves for a bedspread block or other purpose.

BORDER

ROW 1: Ch 5 for a ch 2 and dc, turn and go down side of shawl (not top edge) dc in 1st space, ch 2 dc in next space, down to the corner at the bottom, dc ch 5 dc, all in corner st, ch 2 dc in next space all the way up the other side to next corner, dc ch 5, dc in that corner, ch 2, dc in next sp, ch 2 dc in same sp, ch 2, dc in next sp, ch 2 dc in next large sp, ch 2 dc in same sp, ch 2, dc in next sp, ch 2, dc in next sp, ch 2 dc in same sp, and continue in this manner across long top edge to next corner, do it as other corner, and then join to first chain 5.

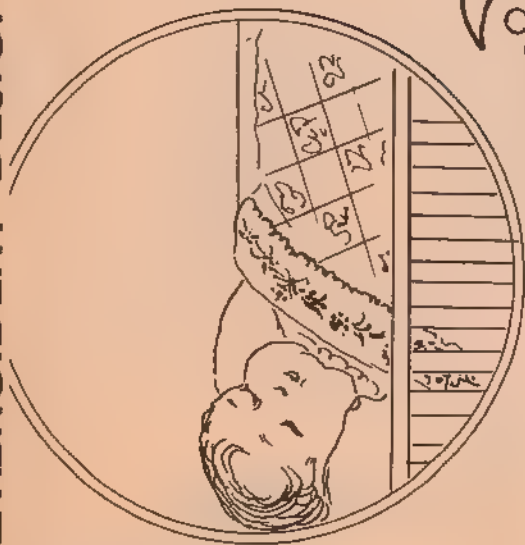
ROW 2: Ch 3, 2 dc in next sp, dc on top of dc, 2 dc in sp, continue to corner, make 5 dc in ch 5 sp, dc in next dc, 2 dc in sp, on to next corner, and 5 dc in corner and continue in this manner completely around shawl.

ROW 3: Ch 5, sk 2 st, dc in next st, ch 2, sk 2 st, dc in next, continue to corner, make dc ch 5 and dc in corner, and sk 2, dc in next all around shawl.

ROW 4: Make as last row until you reach top edge and then as follows: Sc in 1st sp on top edge ch 3, slip st in top of sc just made for picot, ch 3 sc in next sp, ch 3, sc in next sp, picot, ch 3 sc in next sp, and so on around edge of top, break off thread at end of top of shawl.

FRINGE

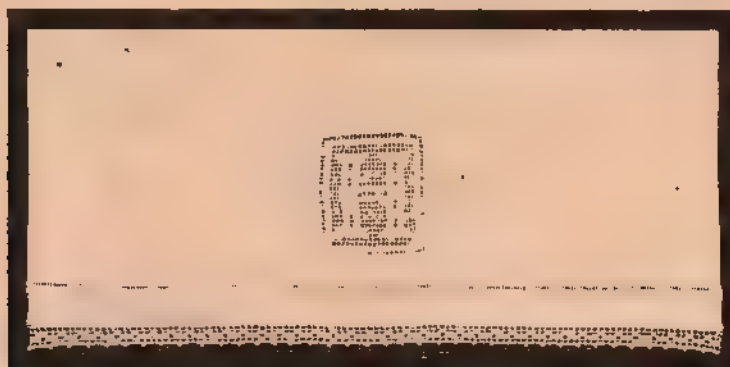
Wrap yarn around 9 inch cardboard, cut at one end, for fringe, (it will take at least 2 skeins of yarn for fringe). Take 5 or 6 strands and tie all around two sides of shawl.



BUTTONHOLE
SATIN
EYELET OUTLINE
AND
SATIN OUTLINE STITCHES.



Towels with Initial Medallions



A towel, with hemstitched hem, has a large letter inserted in the middle, one inch above the hem. For the initial shown, make a chain of 74 stitches, turn.

1. A treble in 8th stitch, 22 more spaces, turn.

2. One space, 64 trebles, 1 space, turn.

3, 4. Edge (of 1 space, 4 trebles); 19 spaces; edge (of 4 trebles, 1 space, turn).

5. Edge; 1 space, 22 trebles, 3 spaces, 22 trebles, 1 space; edge.

6. Edge; 2 spaces, 16 trebles, 5 spaces, 16 trebles, 2 spaces; edge.

7 to 12. Edge; 3 spaces, 4 trebles, 1 space, 4 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, 3 spaces; edge.

13. Edge; 3 spaces, 40 trebles, 3 spaces; edge.

14. Edge; 3 spaces, 10 trebles, 7 spaces, 10 trebles, 3 spaces; edge.

15. Like 13th row.

16 to 20. Like 7th row.

21 to 26. Like 6th to 1st row.

Baste the initial evenly in place, buttonhole neatly, and cut away the linen from underneath. If preferred, the cutting may be done first. With a lead pencil trace the exact outline of the inset. Stitch this outline on the machine, cut the linen from center of space diagonally to each corner and cut to each side, fold back the tabs of linen to the stitched line, baste, and buttonhole the edge of the inset to the doubled edge of linen,

then trim away the superfluous cloth on the wrong side.

For the edging: 1. Fasten in and make a row of spaces along edge of hem, or work this row on a chain and whip to edge of hem.

2. Two spaces, 4 trebles; repeat the length, ending with 2 spaces, turn.

3. Seven trebles (chain 3 for 1st, always), -- 1 space, 7 trebles; repeat the length, turn.

4. All spaces, turn.

5. One double in treble, chain 4, fasten in double, (2 doubles in space and double in treble) 3 times, picot; repeat the length.

The other end of towel is finished with hem-stitched hem, only.



A dainty forget-me-not design uses a delicate blue, with white crochet thread, and a heavy featheredge or picot braid, the picots on both sides of the center cord. One can easily make this braid if it should not be readily purchased. Start with a chain of required length; work doubles along one side and back on the other - this for the center, using a finer thread than for the yoke. It is a good plan to experiment a little with different sizes of thread until you find the right one for your purpose. If coarse thread is used, just one row of doubles may be made along the chain to give the requisite size for center cord, then :- chain 3, miss 2, fasten; repeat. If fine thread, after working the rows of doubles, chain 5, miss 3, fasten and returning on other side of center, work in the same way, fastening between the fastenings of last row.

1. With the blue thread (or all white may be used, if preferred) fasten the 6th picot from end of braid, :- chain 4, 2 double trebles in same picot, keeping last loop of each on needle, (miss 2 picots, 3 double trebles in next, keeping last loop of each on needle) 4 times, work off all the loops together, chain 1 tightly to close the cluster of petals, chain 5, fasten in next 2 opposite picots, taken together, (chain 2, fasten in next 2 picots below) twice, chain 6, cross braid, fasten in 19th picot, from end of braid on opposite side, which will come between the picot in which last petal was made and that caught by 5 chain, and repeat from :- to length required for yoke.

2. Fasten at end of braid, chain 4, 2 triple trebles in same place, keeping top loops on needle, draw through all at once, chain 1 tightly to close the cluster, :- miss 1 free picot of scallop, 3 triple trebles in next, worked off as before, (chain 3, a double treble in next picot) twice, chain 3, a cluster in next; repeat from :-, ending with a cluster at end of braid; fasten off and join in again at beginning of row, where 1st cluster started.

3. Chain 7, :- a cluster at top of 2 clusters of last row, where the 2 come together, chain 6, a cluster in same place, a double treble in double treble, chain 6, a double treble in next double treble; repeat from :-, ending with the 2 clusters and a quadruple treble at end of last row, turn.

4. Slip to center of chain, :- chain 6, fasten in next chain; repeat, slip to end of last chain (over cluster) turn.

5. Chain 5, miss 2, 1 treble, :- chain 2, miss 2, 1 treble, repeat across, and fasten off.

6. For the lower edge, fasten in 9th free picot on outer edge of braid, counting from end, chain 9, (a double treble in next picot, chain 3) 3 times, a double treble in next picot, :- chain 4, a cluster in next picot, and cluster in 1st free picot of next scallop, chain 4, double treble in next picot, (chain 3, double treble in next picot) twice; repeat from :-, ending with chain 4 and a double treble in 6th picot; break thread and fasten in again at beginning (in 5th of 9 chain), in order to make the clusters all come on the right side.

7. Chain 7, double treble in double treble, :- (chain 2, double treble in

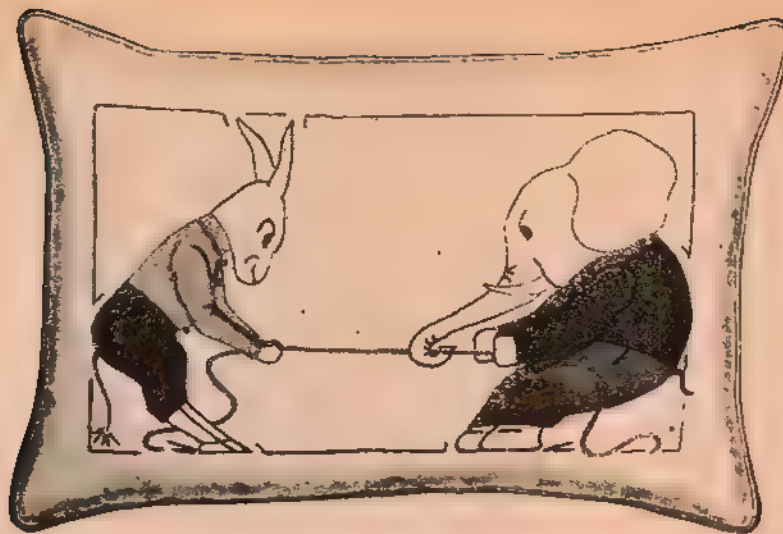
space, chain 2, double treble in double treble) 3 times, chain 2, cluster in top of 2 clusters of last row, where they come together, chain 5, cluster in same place, chain 2, double treble in double treble; repeat from :- across; after last 2 chain make a shell of 3 trebles, 4 chain and 3 trebles at center of end chain, fasten in picot of braid where 9 chain started, (shell in next picot, fasten in next) 4 times, shell at end of braid, fasten under chain following, shell at corner, fasten in space, :- shell in next treble, fasten in next; repeat across, and finish other end same as 1st.

Cuffs are made in the same way, except that they are joined and worked around; in the 3d row, too, there are only 4 chain stitches between the double trebles, and 5 chain between clusters, and the 4th row

Continued on page 17



COLLAR AND CUFFS IN FORGET-ME-NOT DESIGN

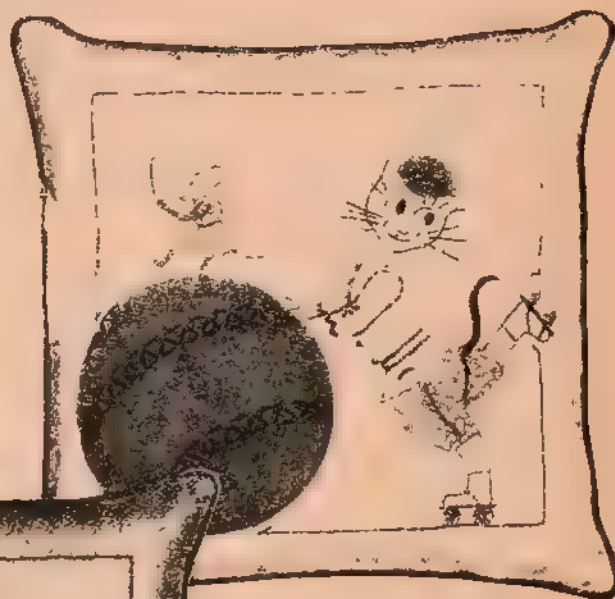


Vaudeville Acts at the Animal Fair

Portrayed in Colorful Patches and Stitchery

BY

E. MARION STEVENS



Once in a while, we are disposed to be frivolous. This is one of those times, hence the cushions picturing the "goings-on" at the Animal Fair. Just a few gay patches, a little stitchery here and there and - there you are! Since the materials of which they are composed (calico prints, gingham and unbleached cotton) are all so inexpensive, we feel we cannot afford to deny ourselves the pleasure of making them.

The Tug of War: Both participants are clothed in gay apparel. The donkey wears trousers of green calico print and a plain orange jacket, the seam lines of both garments being outlined with black and the buttons satin-stitched with green. His head and hoofs are outlined with light brown, eyes and mouth with black, and the tail is satin-stitched with brown.

The elephant has red pants and a blue print blouse, upon both of which seam lines are outlined with black. Head and feet are outlined with gray and tusks with light brown.

A double row of chain stitch in light brown forms the rope and the picture is framed with a broken line of black outline. Three threads of stranded floss are used throughout for the embroidery.

The Acrobats: Father Bunny wears a red shirt and green calico pants, with which his nubby black button tail contrasts very effectively. His head is outlined with black, eyes, shoes and paws are satin-stitched with the same color, and stockings are outlined with red.

Baby Bunny also wears green calico pants. His blouse is outlined with green, collar with red and head with black. Radiating lines of black outline indicate his fuzzy "button". Shoes and paws are satin-stitched, like Dad's.

The balloon is a round orange patch attached to a line of black. Black also forms the border, and lazy-daisy flowers in vivid red and orange, with black satin-stitched centers, grow in the foreground. Six threads of stranded floss are used for the flower petals and three for all other parts of the design.

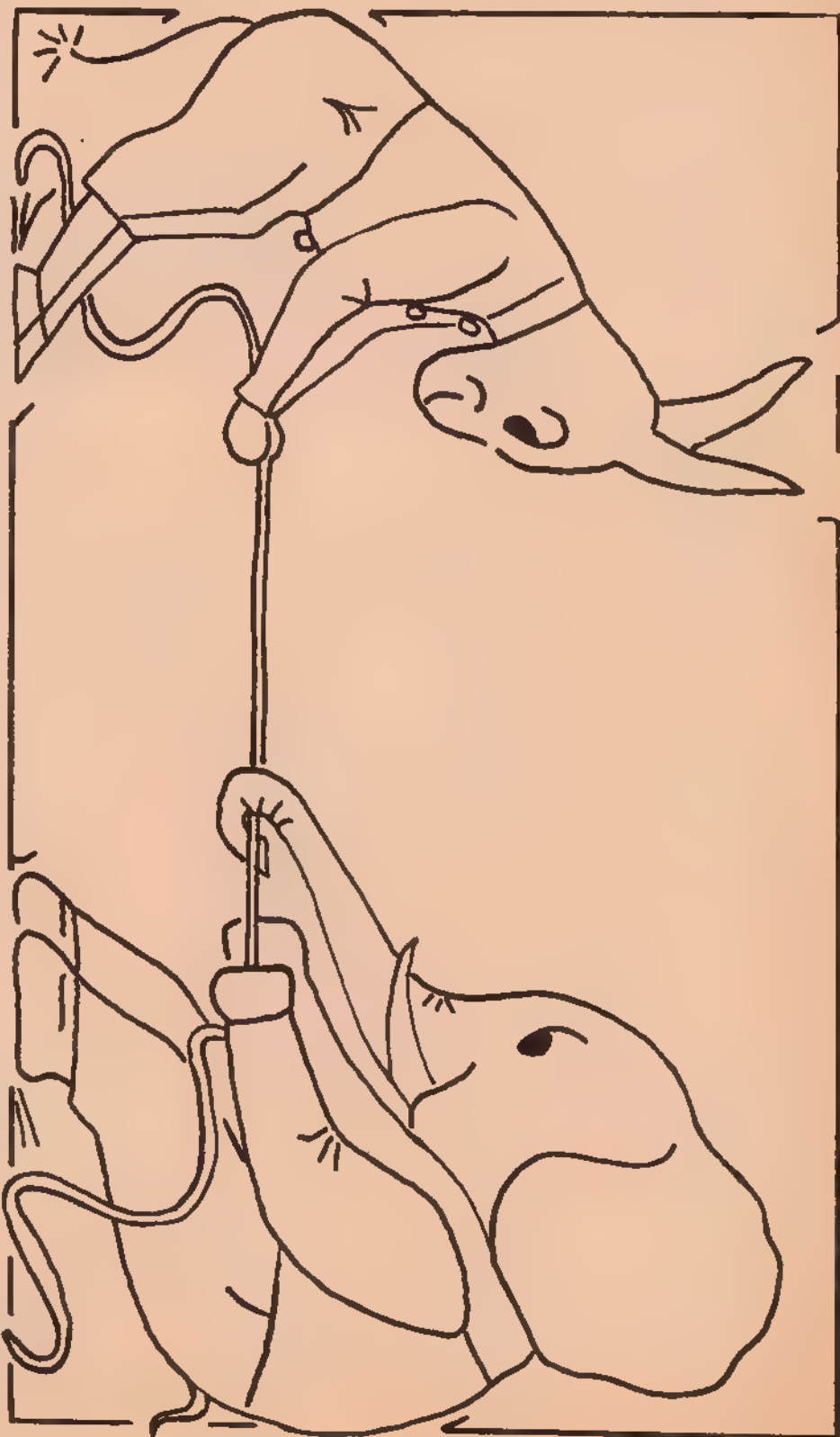
Inky Takes The Spotlight: Red calico print provides not only for Inky's breeches but a costume for Winnie Mouse, his companion in the episode, who balances herself serenely on a huge green ball.

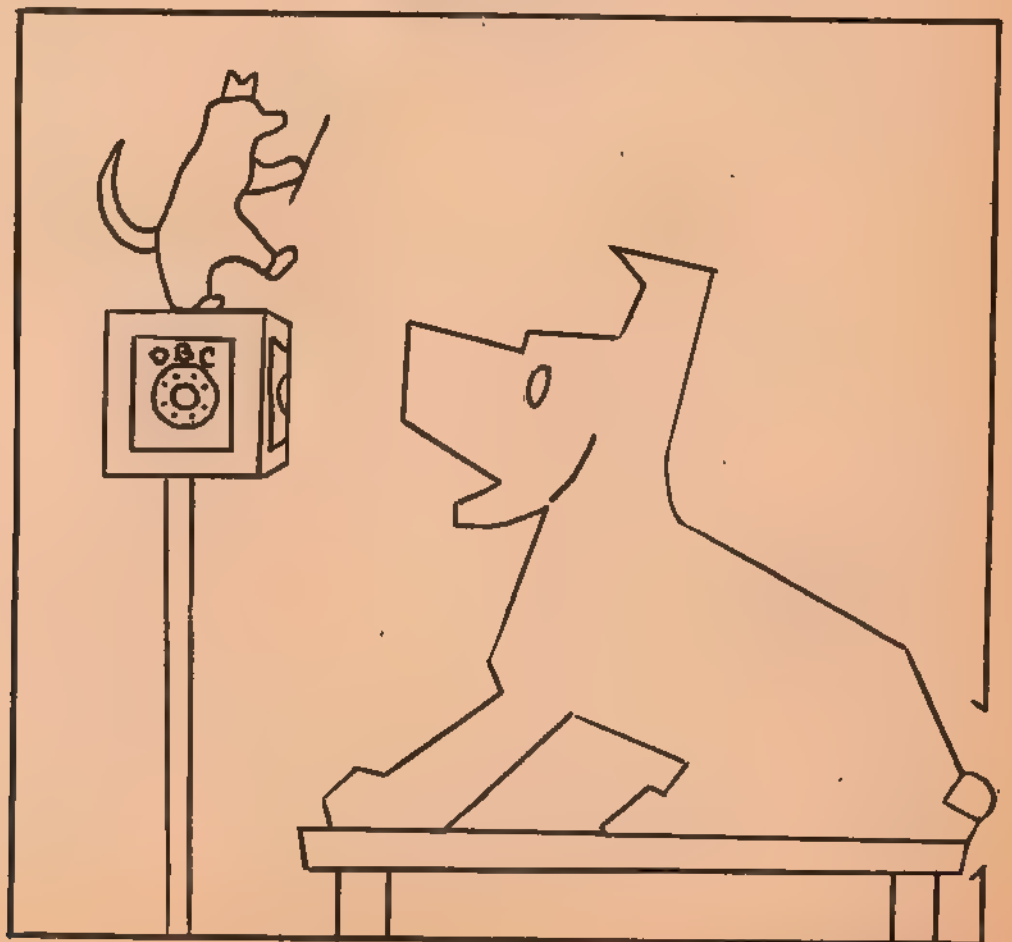
Inky is very gorgeously attired in

an orange blouse with black buttons, red outlined collar and a green applique cap topped with a red feather. His hose are red, shoes are black, skate straps are satin-stitched with red, the bottoms are outlined with black and the wheels buttonholed with radiating stitches in red.

Winnie Mouse's arms and legs are satin-stitched with gray and both tail and head are outlined with the same color. The huge ball of plain green gingham is ornamented with black stitchery and the balloon is a round orange patch attached to a black string.

Continued on page 17







THE ANIMAL FAIR

Continued

The Canine Broadcaster: Even a single patch can be made very expressive. With the exception of a white satin-stitch eye, a jaw and tail formed of rows of outline stitch, this canine soloist of the Dog Broadcas-

ting Company is a single black patch designed in a somewhat modernistic manner.

Another patch of black forms the body of the cat director, only the small ears, the tail, front leg holding the baton and the paws being formed with rows of outline stitch in black.

Still another black patch forms the box of the "mike" and the lines of inscription upon it are outlined with two threads of white stranded floss. Rows of outline done with three threads of black form the standard of the "mike" and the stand upon which the soloist is supported.

“ ” ? “ ” ? “ ”

Query & Quote

I wonder if the readers could help me with a couple of problems. I would like to locate a sampler like I made in the 1920's and gave away. It had a ship and the verse "A ship is a breath of romance that carries us miles away". A rose was in each corner, it was done in cross-stitch, and the size was about 15x13 inches.

Also, I would greatly appreciate knowing where to purchase some size 5 white pearl cotton in order to finish an article I am crocheting. Mrs. D.J. Schoolfield, 1613 Mt. Salem Lane, Wilmington, Delaware

I would like to exchange Friendship blocks, 12x12". I would also like to start a Quilt round robin. All who are serious and wish to join are to send one pattern. In regard to any dissatisfaction or any problems along the line, I would like to be notified promptly.

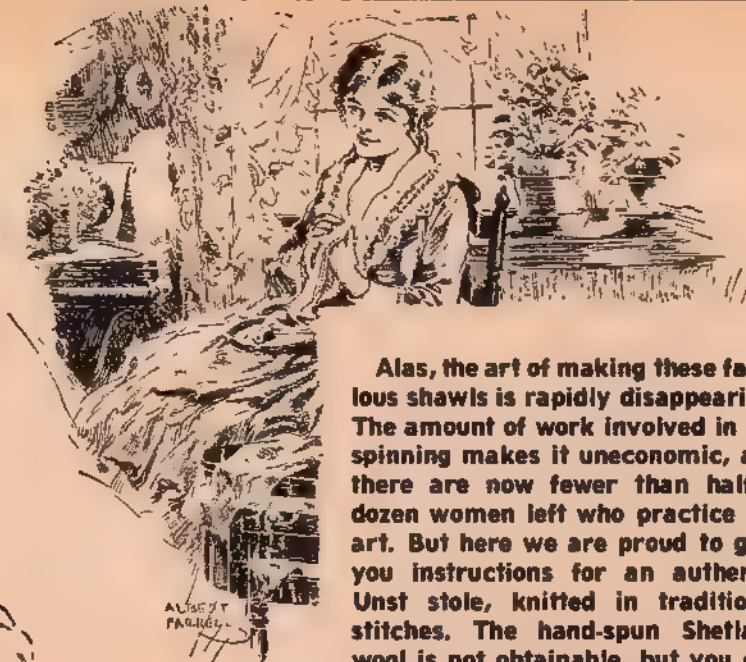
I help many of the subscribers with their requests, and do hope they will be able to help me. I will answer all mail promptly and, I hope, satisfactorily.

Mrs. Patricia R. Gunsell, 8317 Smith Rd., Henderson, Mich. 48841

COLLAR AND CUFFS IN FORGET-ME-NOT DESIGN
Continued from page 13

consists in filling the chains with doubles, and putting a double in top of each cluster and double treble. An additional row is used as an edge, which may be added to the yoke if desired.

8. Starting in top of cluster, -- make a shell of 3 trebles, 4 chain and 3 trebles under chain between clusters, fasten between cluster and double treble, 2 doubles in each of next 2 spaces and in double treble, shell in top of 4th double treble, fasten in next, fill next 2 spaces with doubles, 1 between double treble and cluster, and repeat from --.



Alas, the art of making these fabulous shawls is rapidly disappearing. The amount of work involved in the spinning makes it uneconomic, and there are now fewer than half a dozen women left who practice the art. But here we are proud to give you instructions for an authentic Unst stole, knitted in traditional stitches. The hand-spun Shetland wool is not obtainable, but you can copy the stole in a fine 2-ply.

This is an English pattern, contributed by Mrs. D.K. Ham, 29, Manor Park Close, West Wickham, Kent BR4 0LF, England.

MATERIALS: 2 ozs. of W.G. "Springtime" Laceply All Wool Super Botany 2-ply; 1 pair of No.13 Stratnoid knitting needles.

TENSION: 8 stitches to 1 inch and 25 rows to 2 inches, after pressing.

MEASUREMENTS: Width, 14½ inches; length, 41 inches.

End Borders

Cast on 92 sts.

1st Row: K.

2nd Row: Make a row of elongated cross sts as follows: -- Insert needle knitwise into 1st st and throw the wool under and over the right-hand needle, and then under and over left-hand needle, and under and over right-hand needle again; slightly open the needles and draw through the last throw singly, below the crossing of the 2 loops, then slip the 2 crossed loops off left-hand needle; rep from -- in next and every following st of row.

3rd Row and all following odd rows up to and including 27th Row: K.

4th Row: K 2, -- k 14, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 11; rep from -- to last 6 sts, k 6.

6th Row: K 2, -- k 2 tog, m 1, k 1, m 1, k 2 tog, k 7, (m 1, k 2 tog) 4 times, k 8; rep from -- to last 6 sts, k 2 tog, m 1, k 1, m 1, k 2 tog, k 1.

8th Row: K 2, -- m 1, k 2 tog, k 1, k 2 tog, m 1, k 4, (k 2 tog, m 1) 6 times, k 7; rep from -- to last 6 sts, m 1, k 2

tog, k 1, k 2 tog, m 1, k 1.

10th Row: K 2, -- k 8, (m 1, k 2 tog) 8 times, k 4; rep from -- to last 6 sts, k 6.

12th Row: K 2, -- k 5, (k 2 tog, m 1) 10 times, k 3; rep from -- to last 6 sts, k 6.

14th Row: K 2, -- k 4, (m 1, k 2 tog) 12 times; rep from -- to last 6 sts, k 6.

16th Row: K 3, -- (k 2 tog, m 1) 6 times, k 6, (k 2 tog, m 1) 5 times; rep from -- to last 5 sts, (k 2 tog, m 1) twice, k 1.

18th Row: K 4, -- (m 1, k 2 tog) 5 times, k 8, (m 1, k 2 tog) 5 times; rep from -- to last 4 sts, (m 1, k 2 tog) twice.

20th Row: K 3, -- (k 2 tog, m 1) 4 times, k 12, (k 2 tog, m 1) 4 times; rep from -- to last 5 sts, (k 2 tog, m 1) twice, k 1.

22nd Row: K 4, -- (m 1, k 2 tog) 3 times, k 16, (m 1, k 2 tog) 3 times; rep from -- to last 4 sts, (m 1, k 2 tog) twice.

24th Row: K 3, -- (k 2 tog, m 1) twice, k 20, (k 2 tog, m 1) twice; rep from -- to last 5 sts, (k 2 tog, m 1) twice, k 1.

26th Row: K 4, -- m 1, k 2 tog, k 9, k 2 tog, m 1, k 1, m 1, k 2 tog, k 10, m 1, k 2 tog; rep from -- to last 4 sts, m 1, k 2 tog, k 2.

28th Row: K 2, -- k 2 tog, m 1, k 9, k 2 tog, m 1, k 1, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 1, m 1, k 2 tog, k 8; rep from -- to last 6 sts, k 2 tog, m 1, k 4.

29th Row and all odd rows up to and including 45th Row: K 2, -- k 2 tog, m 1, k 26, rep from -- to last 6 sts, k 2 tog, m 1, k 4.

30th Row: K 2, -- k 2 tog, m 1, k 7, k 2 tog, (m 1, k 1) twice, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., (k 1, m 1) twice, k 2 tog, k 6; rep from -- to last 6 sts, k 2 tog, m 1, k 4.

32nd Row: K 2, -- k 2 tog, m 1, k 5, (k 2 tog, m 1) 3 times, k 1, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 1, (m 1, k 2 tog) 3 times, k 4; rep from -- to last 6 sts, k 2 tog, m 1, k 4.

34th Row: K 2, -- k 2 tog, m 1, k 3, k 2 tog, (m 1, k 1) twice, m 1, k 2 tog, (m 1, sl 1, k 2 tog, p.s.s.o.) twice, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, (k 1, m 1) twice, k 2 tog, k 2; rep from -- to last 6 sts, k 2 tog, m 1, k 4.

36th Row: K 2, -- k 2 tog, m 1, k 4, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., (m 1, k 1) twice, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., (k 1, m 1) twice, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3; rep from -- to last 6 sts, k 2 tog, m 1, k 4.

Continued on page 20

SHETLAND SHAWL (Requested)

Away a hundred miles North of John O' Groats, on the same latitude as Helsinki, lie the hundred odd wind-swept, treeless islands of Shetland. Here, for over four centuries, hand-knitting has been one of the main industries, the exquisite lace patterns being handed down from mother to daughter.

On Unst, the most northerly of the isles, the art reaches its most perfect. It is here that the famous "wedding ring" shawls and stoles originated, so fine that a shawl six feet square can be drawn through a wedding ring. The Shetland wool is first spun to the fineness of gossamer silk. The women who do this fairy-tale spinning do no housework, as their hands must be kept as smooth and soft as a princess's, so as not to catch the threads. This incomparable yarn is then knitted into beautiful lace.

? " ? " ? " ? "Query & Quote"

In the February-March 1974 issue of *Olde Time Needlework Patterns and Designs*, there was a picture of a centerpiece, a Woodland design. Since that time, I have seen the names of at least two readers who have asked for a graph so they could make this centerpiece. I have graphed it out and though I'm sure it's not perfect, it makes up beautifully. I'm sure there are many more readers who would like it, so I'm sending my graph. There's four sections to the drawing but, after all, that was a large centerpiece.

I'm very much interested in patterns for rag dolls, doll clothes and toys, and if any readers have some they'd like to share with me, I'd really appreciate it. I have nothing to exchange but maybe I could help you with your hobby.

Ruth Spencer, 1624 Jefferson Avenue, Kingsport, Tenn. 37664

EDITOR'S NOTE: We think Ruth Spencer did a beautiful job of graphing this design, and we know that many readers will be grateful to her. You'll find it on pages 24, 25, 26 and 27

Here is information which I had been seeking for several years, and which I would like to share with other readers. It is the address of a firm which offers the equipment for making Polka Spider Web Laces (similar to Teneriffe). They have the wheels, instruction sheet, needles and pattern books. It is: K. & K. Products, 4124 W. Barry Avenue, Chicago, Ill. Jewel John, Apt. 3, 4362 Laclede (rear), St. Louis, Mo.

EDITOR'S NOTE: Sources of supply suggested by readers are not guaranteed by the editor or publishers of this magazine. Prices do change, and firms do go out of business. We only pass along the information to be helpful if we can.

I would like to call attention to a rather easily corrected but annoying error in the knitted bedspread in the May, 1974 issue.

Row 26 (page 54) should read: Knit 17, knit 2 together, over, (knit 3 together, over) 4 times, (knit 2 together, over) twice, puri 2, knit 1, over, knit 2 together, knit 2.

Several women have written in asking where the fine needles required for this type of knitting can be obtained. I suspect they are still obtainable in Europe and I intend to ask traveling friends to look for them, but I'd like to mention that I have been able to work the bedspread with large, old-fashioned hat pins! The pair I use are over 7 inches long. Unfortunately, these hat pins are probably as scarce as the needles themselves, but readers might be able to find a pair in secondhand stores. Hope this has helped.

Merri Swid, General Delivery, Greenville, W.Va. 24945

I have seen many beautiful items to tat in this magazine, but no directions for someone who wants to learn. I would like to learn this, and hairpin crochet. Does anyone have any of the old patterns that our grandmothers used? Simple ideas for keeping children occupied would be helpful, too. I have adapted some of the patterns found in this maga-

zine for painting with Artex, and the results were beautiful.

Mrs. Daniel Depner, 526 N. Meade, Appleton, Wisc. 54911

For years I have tried to find the instructions for making a filet crochet Horse Head Chair Set, without success. I would appreciate hearing from any readers who could help.

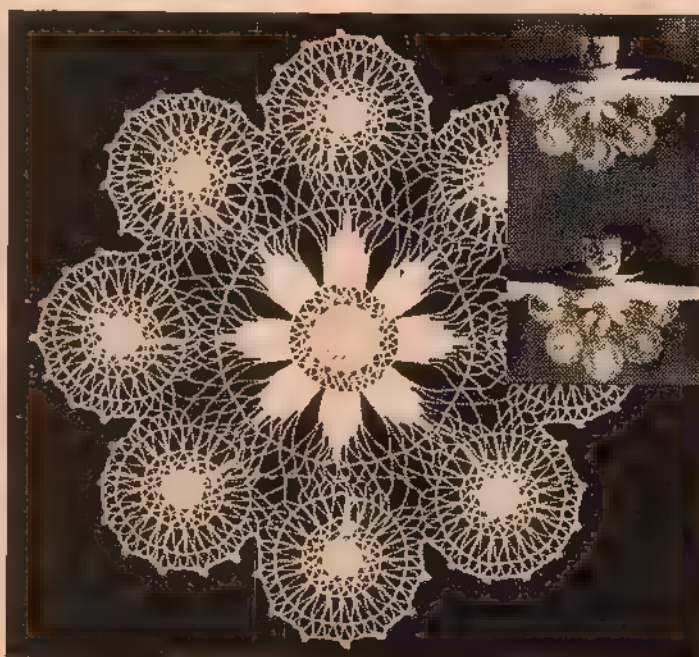
Ruby W. Gardner, P.O. Box 57, Snowflake, Arizona 85937

A friend of mine has been looking for a pattern for a tea cozy without success. Can someone please help us?

Linda Clark, 3120 Castro St., Harting, Ca. 94553

For the benefit of the many readers who have inquired, back issues of this magazine may be ordered from Tower Press, Inc., P.O. Box 428, Seabrook, N.H. 03874. The price is 75c per copy. (Some issues may be out of stock.)

I would like to swap stamps, postcards, Australian magazines, knitting, cross-stitch & crochet patterns, yarn - anything for back copies of *Olde Time Needlework*. I have all 1974 issues only, so would appreciate earlier ones. Would also like Gene Stratton Porter novels and any books or magazines on spinning. Darrielle Butson, c-o Post Office, Berry. 2535. N.S.W. Australia.



38th Row: As 34th.

40th Row: As 32nd.

42nd Row: As 30th.

44th Row: As 28th.

46th Row: K 2, -: - k 2, m 1, k 2 tog, k 9, k 2 tog, m 1, k 1, m 1, k 2 tog, k 10; rep from -: - to last 6 sts, k 2, m 1, k 2 tog, k 2.

47th Row: K.

48th Row: K 2, -: - k 1, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 24; rep from -: - to last 6 sts, k 1, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2.

49th Row: K 1, -: - m 1, k 2 tog, k 1, k 2 tog, m 1, k 23; rep from -: - to last 7 sts, m 1, k 2 tog, k 1, k 2 tog, m 1, k 2.

50th Row: K 1, -: - m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 21; rep from -: - to last 7 sts, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2.

51st Row: K 1, -: - m 1, k 2 tog, k 1, (k 2 tog, m 1) twice, k 1, k 2 tog, m 1, k 12, k 2 tog, m 1, k 2, m 1, k 2 tog; rep from -: - to last 7 sts, m 1, k 2 tog, k 1, k 2 tog, m 1, k 2.

52nd Row: K 1, -: - m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 2, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 11, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2; rep from -: - to last 7 sts, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2.

53rd Row: -: - K 1, m 1, k 2 tog, k 1, k 2 tog, m 1, k 2, m 1, k 2 tog, k 1, k 2 tog, m 1, k 9, m 1, k 2 tog, k 1, k 2 tog, m 1, k 1; rep from -: - to last 8 sts, k 1, m 1, k 2 tog, k 1, k 2 tog, m 1, k 2.

54th Row: K 1, -: - k 2, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 7, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1; rep from -: - to last 7 sts, k 2, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2.

55th Row: K 6, -: - (m 1, k 2 tog) twice, k 1, (k 2 tog, m 1) twice, k 5; rep from -: - to last 2 sts, k 2.

56th Row: K 2, -: - k 6, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 3, m 1, k 2 tog, k 2, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 1; rep from -: - to last 6 sts, k 6.

57th Row: K 6, -: - k 2, m 1, k 2 tog, k 1, k 2 tog, m 1, k 3, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3, m 1, k 2 tog, k 1, k 2 tog, m 1, k 7; rep from -: - to last 2 sts, k 2.

58th Row: K 2, -: - k 8, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3, m 1, k 2 tog, k 1, k 2 tog, m 1, k 3, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3; rep from -: - to last 6 sts, k 6.

59th Row: K 6, -: - k 8, m 1, k 2 tog,





m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 13; rep from -:- to last 2 sts, k 2.

60th Row: K 2, -:- k 12, (m 1, k 2 tog) twice, k 1, (k 2 tog, m 1) twice, k 7; rep from -:- to last 6 sts, k 6.

61st Row: K 6, -:- k 8, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 13; rep from -:- to last 2 sts, k 2.

62nd Row: K 2, -:- k 14, m 1, k 2 tog, k 1, k 2 tog, m 1, k 9; rep from -:- to last 6 sts, k 6.

63rd Row: K 2, -:- k 14, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 11; rep from -:- to last 6 sts, k 6.

64th Row: K.

65th Row: K 2, -:- k 13, k 2 tog, m 1, k 1, m 1, k 2 tog, k 10; rep from -:- to last 6 sts, k 6.

66th Row: K 2, -:- k 13, k 2 tog, m 1, k 3; m 1, k 2 tog, k 8; rep from -:- to last 6 sts, k 6.

67th Row: K 2, -:- k 11, k 2 tog, m 1, k 5, m 1, k 2 tog, k 8; rep from -:- to last 6 sts, k 6.

68th Row: K 2, -:- k 11, k 2 tog, m 1, k 7, m 1, k 2 tog, k 6; rep from -:- to last 6 sts, k 6.

69th Row: K 2, -:- k 9, k 2 tog, m 1, k 9, m 1, k 2 tog, k 6; rep from -:- to last 6 sts, k 6.

70th Row: K 2, -:- k 9, k 2 tog, m 1, k 11, m 1, k 2 tog, k 4; rep from -:- to last 6 sts, k 6.

71st Row: K 2, -:- k 7, k 2 tog, m 1, k 13, m 1, k 2 tog, k 4; rep from -:- to last 6 sts, k 6.

72nd Row: K 2, -:- k 7, k 2 tog, m 1, k 15, m 1, k 2 tog, k 2; rep from -:- to last 6 sts, k 6.

73rd Row: K 2, -:- k 5, k 2 tog, m 1, k 17, m 1, k 2 tog, k 2; rep from -:- to last 6 sts, k 6.

74th Row: K 2, -:- k 5, k 2 tog, m 1, k 19, m 1, k 2 tog; rep from -:- to last 6 sts, k 6.

75th Row: K 5, -:- k 2 tog, m 1, k 21, m 1, k 2 tog, k 3; rep from -:- to last 3 sts, k 3.

76th Row: K 5, -:- k 2 tog, m 1, k 23, m 1, k 2 tog, k 1; rep from -:- to last 3 sts, k 3.

77th Row: K 3, k 2 tog, m 1, -:- k 25, m 1, sl 1, k 2 tog, p.s.s.o., m 1; rep from -:- to last 31 sts, k 25, m 1, k 2 tog, k 4.

78th Row: K.

79th Row: K 1, -:- k 2 tog, m 1; rep from -:- to last st, k 1.

80th Row: K.

81st Row: K.

82nd Row: K 2, -:- k 2 tog, m 1, k 5; rep from -:- to last 6 sts, k 2 tog, m 1, k 4.

Continued on page 23

? " ? " ? " ? "Query & Quote"

PINEAPPLE EDGING (From a 1946 Edging Book)

Ch 10, dc in 7th st from hook, ch 1, skip 2 sts of ch, 2 dc, ch 2, 2 dc (shell) in next st, ch 4, turn.

2nd Row: Shell in shell, ch 1, 1 dc, ch 2, 1 dc in end loop, ch 5, turn.

3rd Row: Dc in 1st loop, ch 1, shell in shell, ch 4, turn.

Repeat the 2nd and 3rd rows 4 times, then start pineapple, ch 3 and working across lower edge work a shell in next loop, -: ch 9, skip 1 loop, shell in next loop, repeat from -: ch 4, turn, -: shell in shell, ch 4, 10 tr c in next shell, ch 4, shell in next shell, ch 4, turn, shell in shell, ch 4, sc between next 2 tr c, -: ch 3, sc between next 2 tr c, repeat from -: 7 times (8 loops), ch 4, shell in shell, ch 4, turn, shell in shell, ch 4, sc in next 3 ch loop of pineapple, -: ch 3, sc in next loop, repeat from -: 6 times, ch 4, shell in shell, ch 4, turn, continue working same as last row but having 1 less loop in each row of pineapple until 1 loop remains, ch 4, turn, shell in shell, ch 4, sc in center loop, ch 4, 2 dc in next shell, ch 1, join to center of last shell made, ch 1, 2 dc in same space with the 2 dc, break thread (this completes one pineapple).

Attach thread in last dc of shell of 11th row, ch 4 and repeat the 2nd and 3rd rows 6 times, ch 3, turn, working

on lower edge work a shell in next loop, -: ch 9, skip 1 loop, shell in next loop, repeat from -: tr c in next row, ch 4, turn, repeat from -: for length desired.

Edge Around Pineapples: Attach thread at side of 1st pineapple, -: ch 3, dc in next loop, ch 2, dc in same space, ch 4, sl st in top of dc just made for picot, dc in same space, ch 2, dc in same space, ch 3, sc between next 2 shells, repeat from -: 4 times, ch 3, dc, ch 2, dc in joining of pineapple, picot, dc, ch 2, dc in same space, ch 3, sc between next 2 shells and work 5 shells up other side of pineapple same as opposite side, ch 3, sc over tr c, ch 1, sc in next loop of next pineapple, ch 3, -: dc, ch 2, dc in next loop, ch 2, join to corresponding picot of 1st pineapple, ch 2, complete picot, dc, ch 2, dc in same space, ch 3, sc between next 2 shells, ch 3, repeat from -: then work remainder same as 1st pineapple, continue around each pineapple in same manner, joining each pineapple to previous pineapple in the 1st 2 scallops.

Work a row of sc across top working -: 2 sc in next mesh, 3 sc in next mesh, repeat from -: across row.

Contributed by Mrs. Robert Hyzer, 24 Clarkview Rd., Newburgh, N.Y.

I am a needlework historian doing extensive research on the lives and work of famous American needlework designers. Right now I am working on an article about Anne Orr, the designer who worked for McCall's for many years. Information about needlework designers is very hard to come by and I would appreciate any information you have. I can also use needlework books and pamphlets and will pay \$1.50 to \$2.00 (depending on condition) for pamphlets by Anne Orr, Augusta Pfeuffer, Virginia Snow, Georgette Batt and Mary E. Fitch. Since I already have many of these, please write and tell me what you have before sending.

I would appreciate hearing from you about other aspects of needlework history as well. If you have the time to write down your thoughts about the needle arts, family anecdotes, historical needlework in your area, etc., it would be a great help to all of us working in the field. I can send copies of patterns you need if you would like something in exchange for your correspondence.

Hope to hear from you!

Rachel Maines, University of Pittsburgh, 5660 Beacon St., Pittsburgh, Pa. 15217

The editor regrets that due to the large volume of mail received for this column, she is unable to reply personally to individuals. Please do not send stamped, self-addressed envelopes to the editor.



83rd Row: -- K 3, (m 1, k 2 tog) twice; rep from -- to last st, k 1.

84th Row: K 2, -- (k 2 tog, m 1) twice, k 3; rep from -- to last 6 sts, (k 2 tog, m 1) twice, k 2.

85th Row: -- K 1, (m 1, k 2 tog) 3 times; rep from -- to last st, k 1.

86th Row: K 2, -- (k 2 tog, m 1) 3 times, k 1; rep from -- to last 6 sts, (k 2 tog, m 1) twice, k 2.

87th Row: -- K 1, (m 1, k 2 tog) 3 times; rep from -- to last st, k 1.

88th Row: K 2, -- (k 2 tog, m 1) twice, k 3; rep from -- to last 6 sts, (k 2 tog, m 1) twice, k 2.

89th Row: -- K 3, (m 1, k 2 tog) twice; rep from -- to last st, k 1.

90th Row: K 2, -- k 2 tog, m 1, k 5; rep from -- to last 6 sts, k 2 tog, m 1, k 4.

91st Row: -- K 5, m 1, k 2 tog; rep from -- to last st, k 1.

92nd Row: K.

93rd Row: K.

94th Row: K 1, -- k 2 tog, m 1; rep from -- to last st, k 1.

95th Row: K.

96th Row: As 94th.

Break off wool leaving a longish end, then leave these sts on a spare needle for grafting. Make a second border to match, but after 96th row do not break wool, instead continue on same sts for centre panel as follows:

Centre Panel

1st Row and all odd numbered rows: K.

2nd Row: K 2, -- m 1, k 2 tog, k 8; rep from -- to end.

4th Row: K 1, -- m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 7; rep from -- to last st, k 1.

6th Row: K 3, k 2 tog, m 1, -- k 5, m 1, k 2 tog, k 1, k 2 tog, m 1; rep from -- to last 7 sts, k 7.

8th Row: K 1, -- m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 3, m 1, k 2 tog; rep from -- to last st, k 1.

10th Row: K 3, -- (k 2 tog, m 1) twice, k 1, (m 1, k 2 tog) twice, k 1; rep from -- to last 9 sts, (k 2 tog, m 1) twice, k 1, m 1, k 2 tog, k 2.

12th Row: As 8th row of centre panel.

14th Row: As 6th row of centre panel.

16th Row: As 4th row of centre panel.

18th Row: K 1, -- k 3, m 1, k 2 tog, k 3, k 2 tog, m 1; rep from -- to last st, k 1.

20th Row: -- K 5, m 1, k 2 tog, k 1, k 2 tog, m 1; rep from -- to last 2 sts,

k 2.

22nd Row: K 6, -- m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 7; rep from -- to last 6 sts, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 1.

24th Row: K 4, -- k 2 tog, m 1, k 3, m 1, k 2 tog, k 3; rep from -- to last 8 sts, k 2 tog, m 1, k 3, m 1, k 2 tog, k 1.

26th Row: K 3, -- k 2 tog, m 1, k 5, m 1, k 2 tog, k 1; rep from -- to last 9 sts, k 2 tog, m 1, k 7.

28th Row: K 1, -- m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3, m 1, k 2 tog, k 2; rep from -- to last st, k 1.

30th Row: K 6, -- m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 7; rep from -- to last 6 sts, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3.

32nd Row: -- K 5, m 1, k 2 tog, k 1, k 2 tog, m 1; rep from -- to last 2 sts, k 2.

34th Row: K 2, -- k 2, m 1, k 2 tog, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 2 tog, m 1, k 1; rep from -- to end.

36th Row: K 2 tog, m 1, -- k 1, (m 1, k 2 tog) twice, k 1, (k 2 tog, m 1) twice; rep from -- to last 10 sts, k 1, (m 1, k 2 tog) twice, k 1, k 2 tog, m 1, k 2.

38th Row: As 34th.

40th Row: As 20th.

42nd Row: As 22nd.

44th Row: As 24th.

46th Row: As 26th.

48th Row: As 16th.

50th Row: As 18th.

52nd Row: As 20th.

54th Row: K 2, -- m 1, k 2 tog, k 2, m 1, sl 1, k 2 tog, p.s.s.o., m 1, k 3; rep from -- to end.

55th Row: K as usual.

The 4th to 55th rows inclusive of centre panel form the pattern. Rep 4th to 55th rows 4 times more, then work 4th to 28th rows again. Break off wool leaving a long end, but keep the sts on needle, then graft them to the sts of separate border piece that were left on spare needle.

The Edging

Cast on 9 sts.

1st Row: K 2, m 1, k 2 tog, k 2, k 2 tog, m 1, k 1.

2nd Row: K 1, m 1, k 2 tog, k 4, m 1, k 2 tog.

3rd Row: As 1st.

4th Row: As 2nd.

5th Row: K 2, m 1, k 2 tog, k 1, m 2, as explained in "Abbreviations", k 1, k 2 tog, m 1, k 1.

6th Row: K 1, m 1, k 2 tog, m 2, k 2, p 1, k 3, m 1, k 2 tog.

7th Row: K 2, m 1, (k 2 tog) twice, m 2, k 2 tog, k 1, p 1, k 2 tog, m 1, k 1.

8th Row: K 2 tog, m 1, k 1, k 2 tog, k 2, p 1, k 2 tog, k 1, m 1, k 2 tog.

9th Row: K 2, m 1, (k 2 tog) 3 times, k 1, m 1, k 2 tog.

10th Row: K 2 tog, m 1, k 5, m 1, k 2 tog.

11th Row: K 2, m 1, k 2 tog, k 3, m 1, k 2 tog.

12th Row: K 2 tog, m 1, k 5, m 1, k 2 tog. These 12 rows comprise the pattern.

Rep them 115 times. Cast off.

Sew border to outer edges of main part, easing it on around the corners, then neatly join the ends. Pin out work to measurements given, and press well with a hot iron over a damp cloth.



A Colorful Pincushion

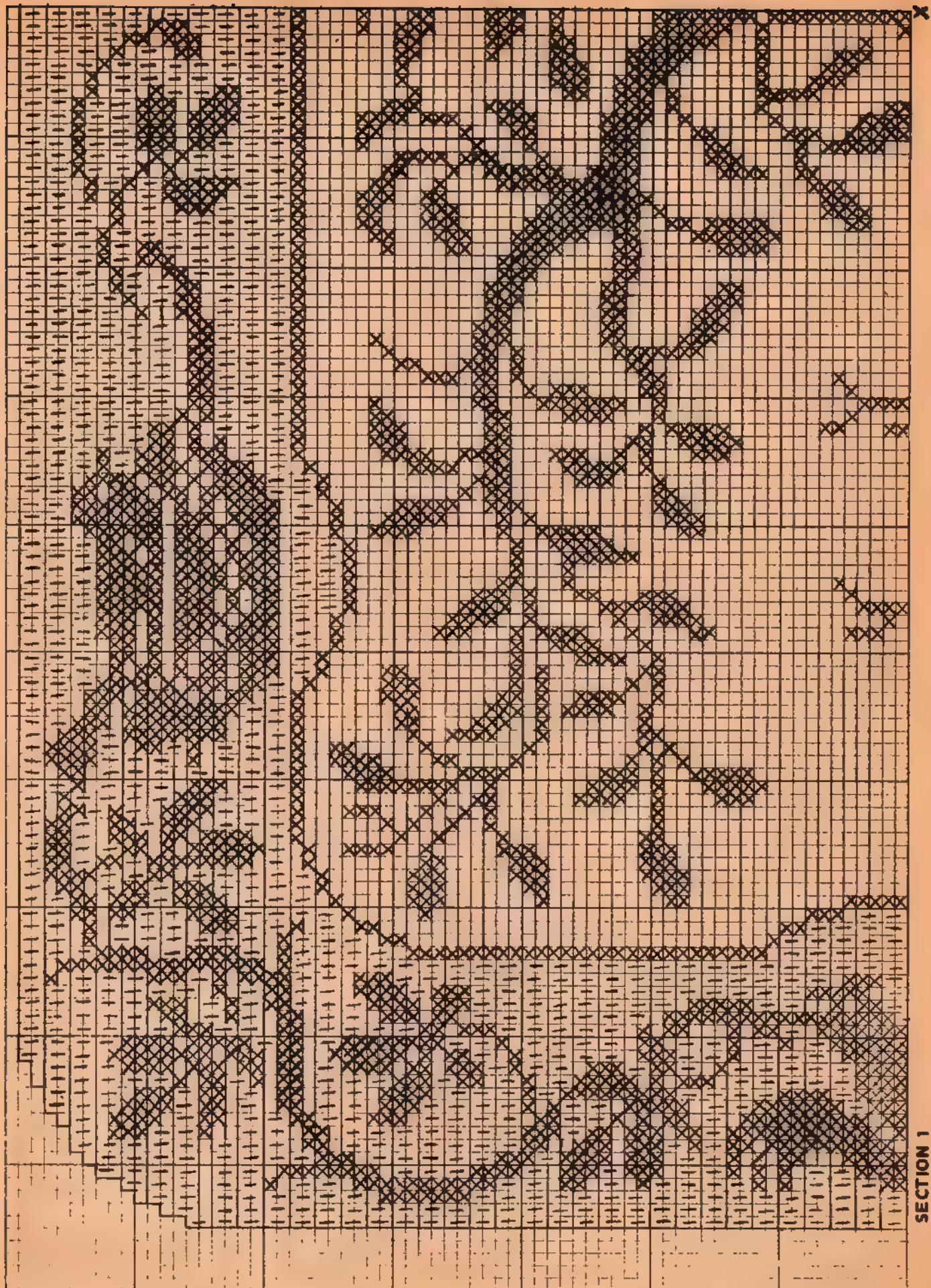
All you need to make this colorful and attractive pincushion is a plastic spray can lid, scraps of yarn, and rick rack or other odds and ends of trim.

To make: Use No. 5 knitting needles. Cast on 20 stitches, knit 64 rows. Sew ends together on right side, fold in half and insert into outer ring of spray can lid.

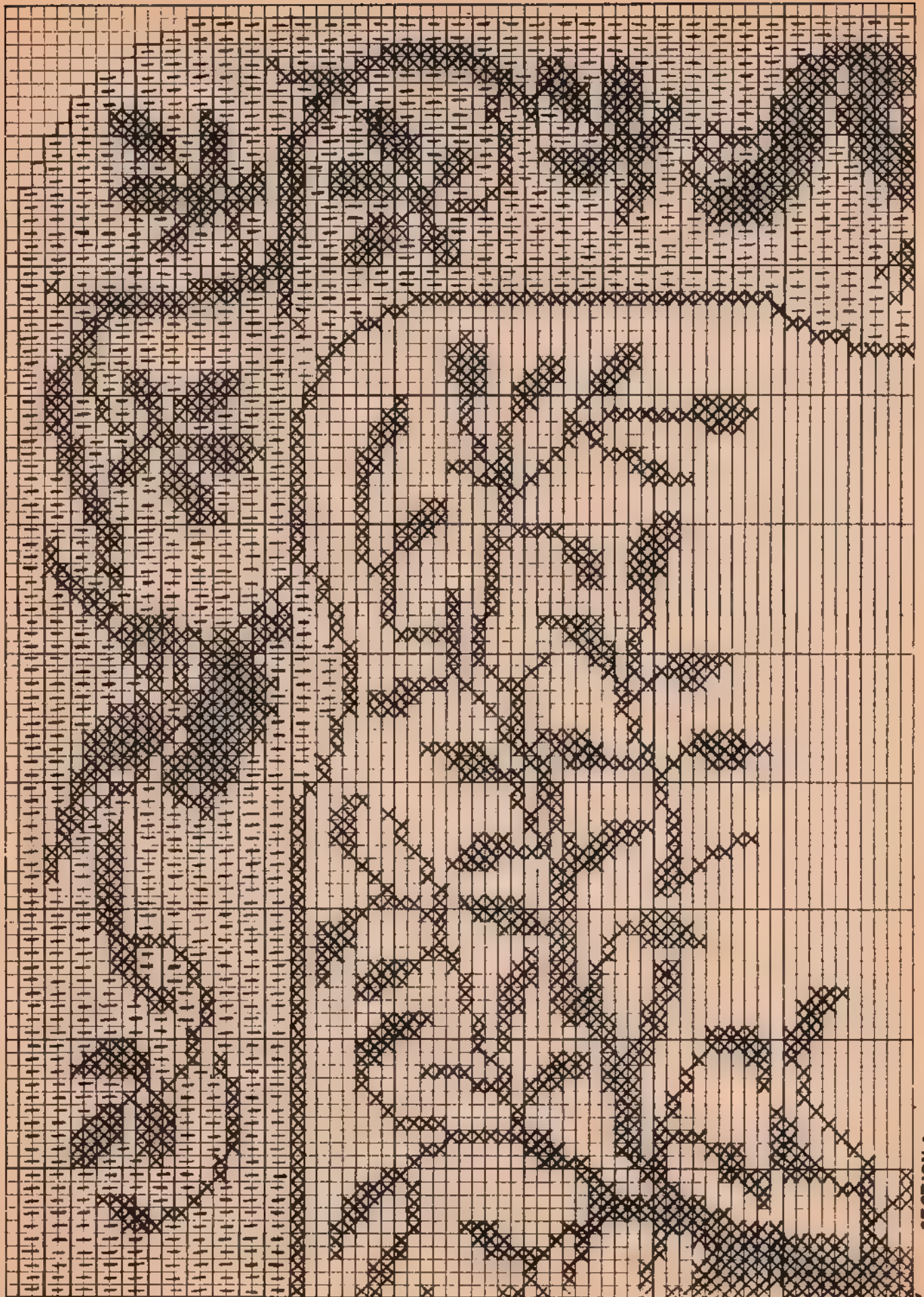
For the inner circle, cast on 20 stitches, knit 32 rows, sew ends together, fold in half and insert as you did the first piece. Glue is unnecessary as the knitted piece will fit tightly. Any combination of colors may be used, to suit your fancy. When joining the scraps of yarn, be sure to keep all knots on the wrong side of the pieces.

Decorate the outside of the spray can lid with suitable trim, and insert a thimble in the center. This is a small, useful item which even a beginning knitter can make. It would be a good Girl Scout or Brownie project.

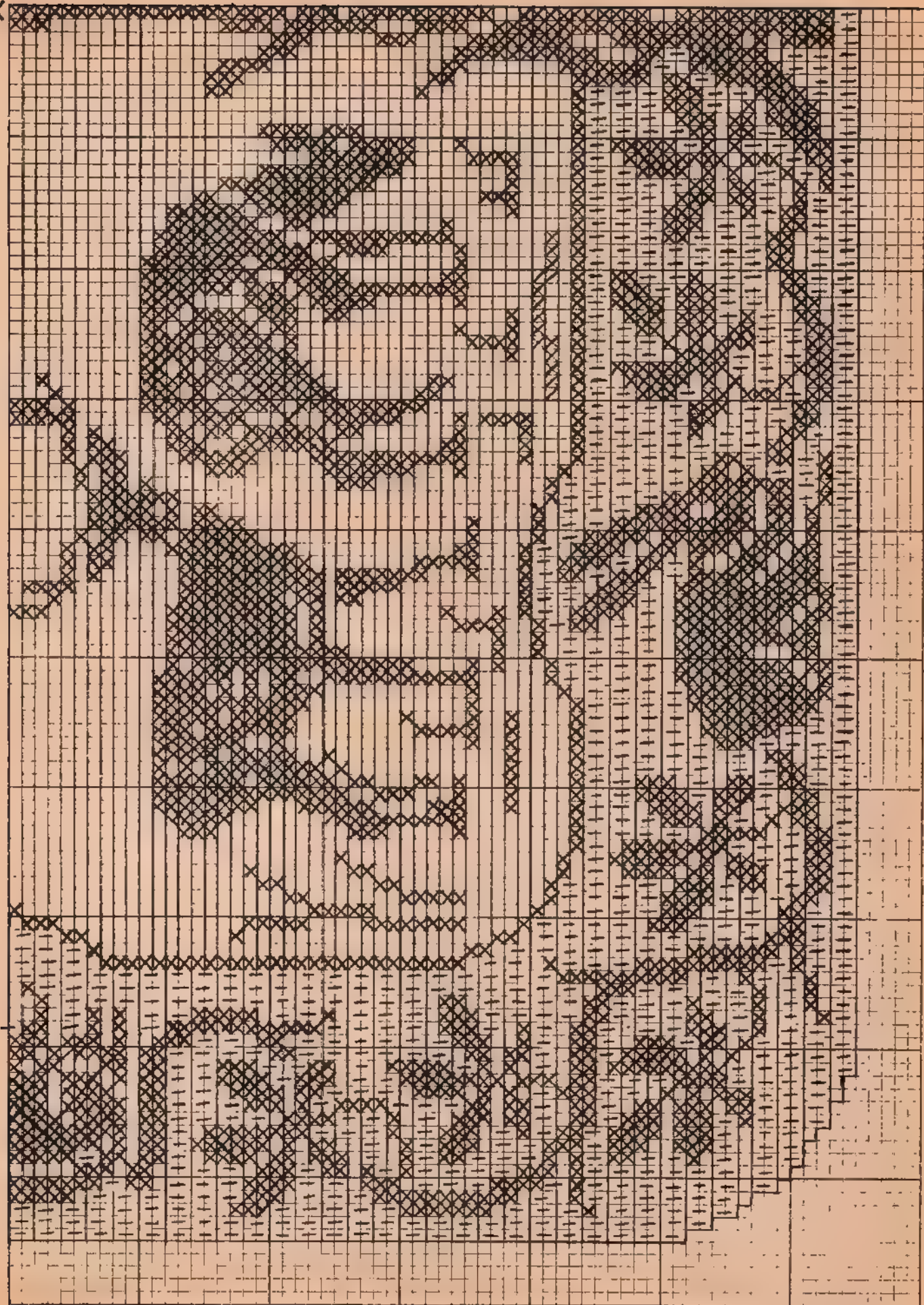
Mrs. Rose Quattro, 615 Park Ave., Reading, Pa. 19602



SECTION 1



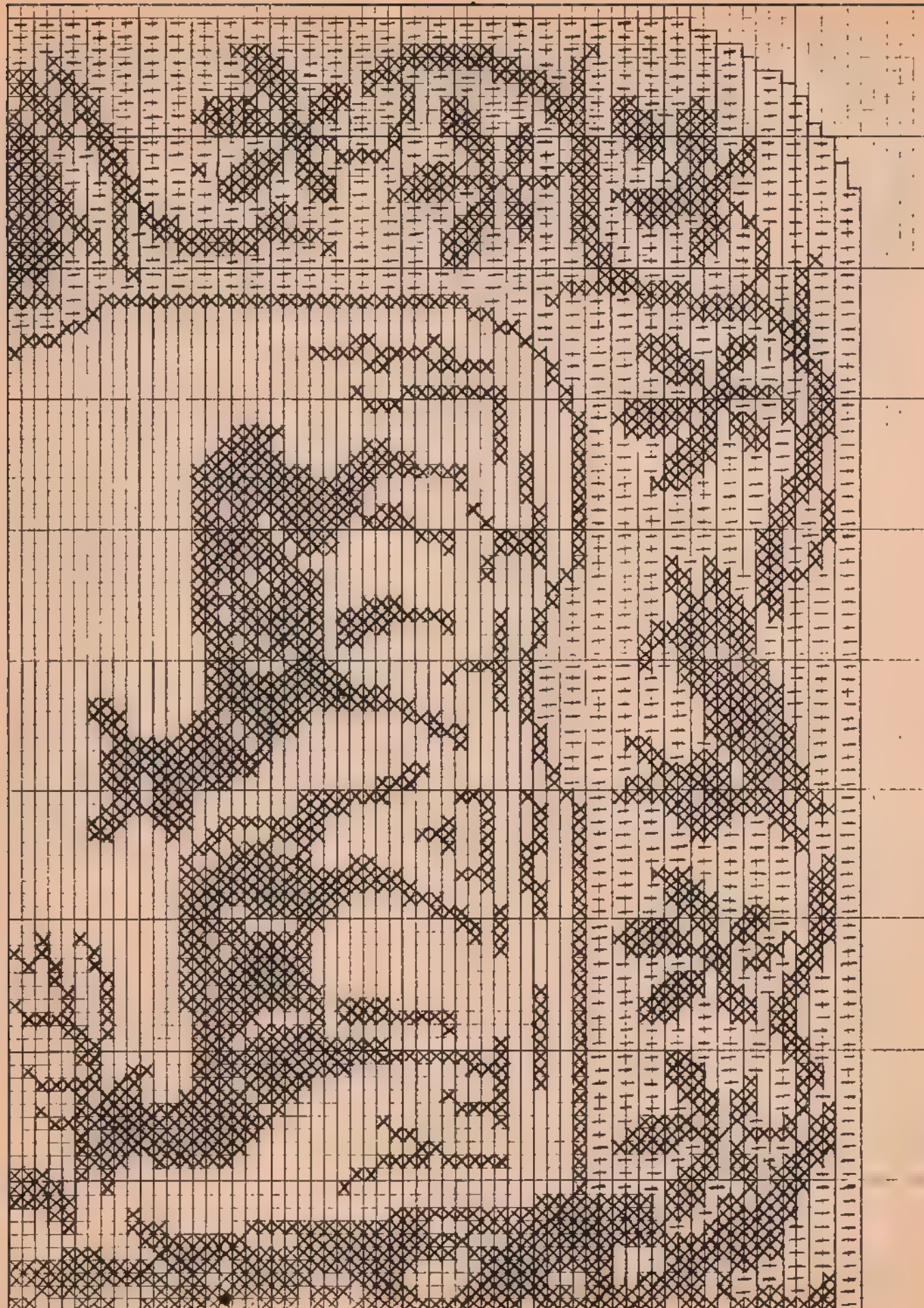
SECTION 2



SECTION 5

X

August-September 1975



SECTION 4



Shuttlebutt

TATTING WITH MYRTLE

There is nothing like a pretty tatted collar to dress up a plain dress. This one is a bit unusual as it has a front trim. If you so desire, this may be omitted. Perhaps some of you remember the tatted collar with pearl beads that was published in the July-August 1970 *Stitch 'n Sew* magazine. From letters that I have received, I believe that more of my readers have made this collar than any design that I have had published. One lady made it in color, and at least two others made it without the pearl beads. Hope you like this one as well.

I am wondering how many of our readers are decorating stationery with the small tatted flowers. You will find this really fascinating work, once you try it. Carrie Merrill of Wisconsin sent me some tiny hearts, cut from plastic egg cartons with a heart-shaped punch. They may be arranged with points to center, to form pretty butterflies, which make a nice addition to your tatted flower arrangement. The tatted-trimmed stationery, notes, gift cards, and Thank-you cards are excellent bazaar items and sell readily. It is not too early to start making the "tats" right away for your bazaar sales and for Christmas gifts. I think some of our readers are pen pals of Amelia Skala, or are in some of her round robins. She is an ardent tatter, and don't you love her little tatted flower on the lower left corner of her envelope! We don't have to guess who the letter is from. She fairly spills tatted flowers on her



birthday cards, harmonizing with the flowers or trees on which they are placed.

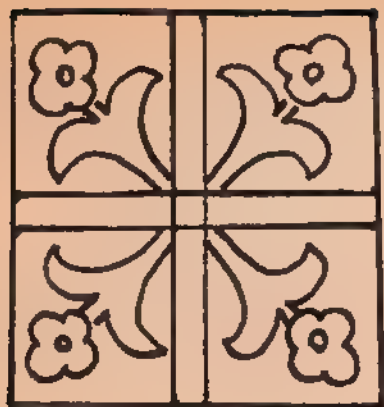
You who are collecting tatted shuttles may be interested to learn they have been found at flea markets and estate sales. It is a nice hobby, and many who tat do collect them. I have a few old ones, and several new ones. I like to try them out to see which works best, and I keep one wound with variegated thread for my stationery "tats".

Coats & Clark has put out a new book, "Learn To Tat, Coats & Clark's Book No.240". I think you may find it at most craft stores, or at your favorite Art Needlework counter. It is a fine book for the low price of 50c. It has tatted place mats, doilies, handkerchief edges, shade

pulls, and a tatted pillow top. It is a nice book for the beginner, as much of the work is done with coarse thread. There are 25 illustrations, showing how tating is made. Other helps for the beginner are, "Whipstitching Ends, Josephine Knot, Hints, Blocking, and Laundering.

I notice under Laundering, it says, "Wash article in warm water with a mild solution of soap or soap flakes." I hope none of you have had the sad experience that I had when I was new at tating. After I completed a tatted doily, which I am sure took a long time, I decided it needed washing. I boiled it up with soap suds and a small amount of bleach. It did not suit me, so I added a little more bleach, and boiled it

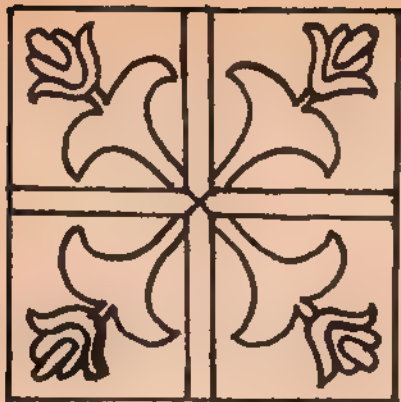
Continued on page 32



OLD QUILT PATTERNS

LOTUS FLOWER

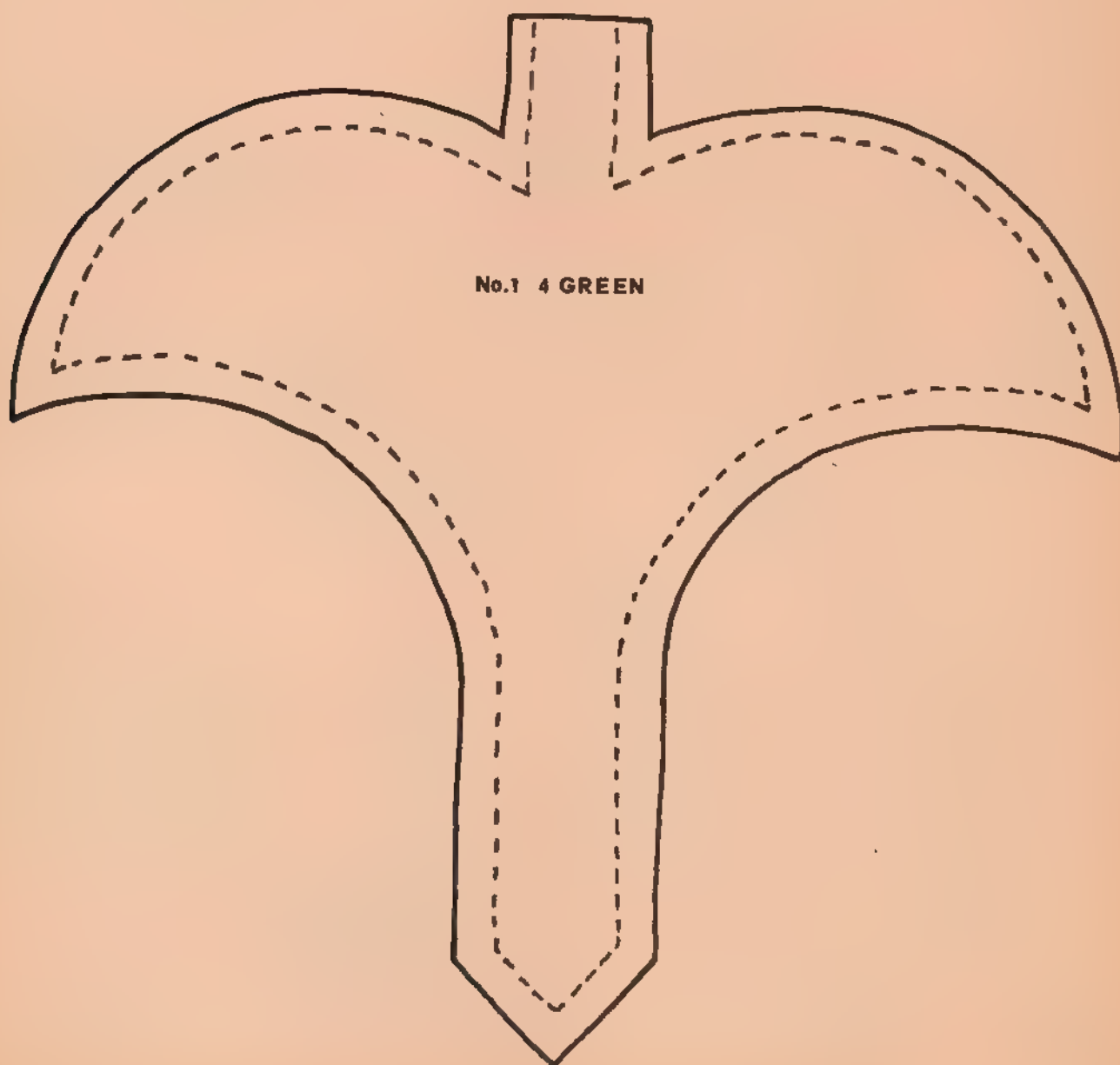
Place this design on a 12" square of material. It will take four of these 12" squares for one block set together with 2" strips (26" blocks). Allow seams.

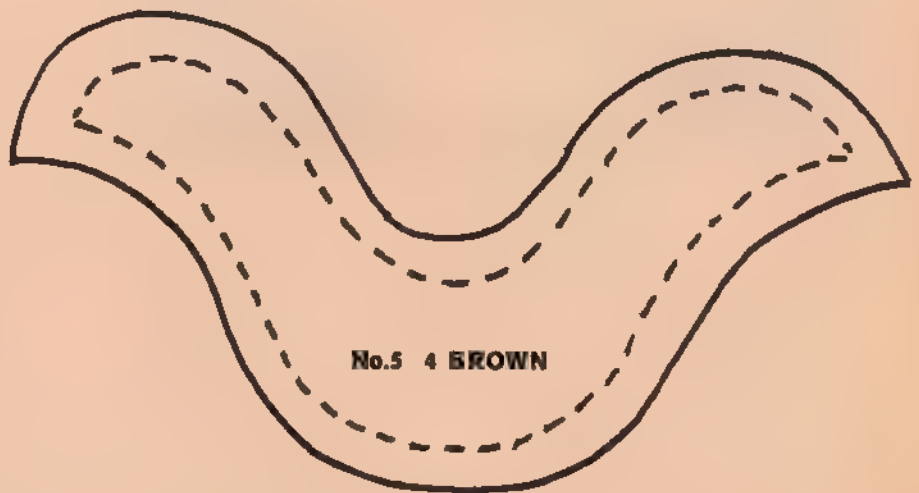
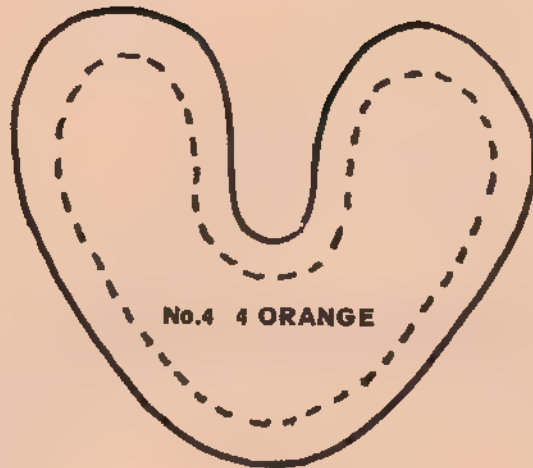
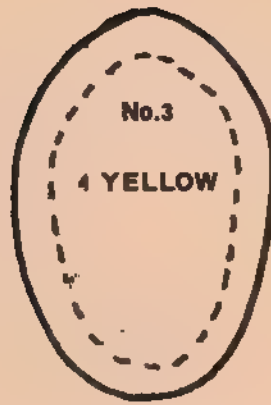


PRIDE OF THE PRAIRIE
(Similar to Lotus Flower)

Place design on an 8" square with 1" strips. Seams are given on design but allow 1/4" seams on 8" squares.

30 blocks will make a completed quilt approximately 85x102"





SHUTTLEBUTT

Continued from page 28

again. You guessed it, it fell apart. Be very careful with strong soaps and bleach, and rinse very thoroughly.

Let me know your wishes for tatted designs, and remember your S.A.S.E.

TATTED COLLAR WITH FRONT TRIM

Material:

300 yds. white crochet cotton, size 30 Shuttle

Crochet hook No.13

Starting with wide clover-leaf edge. With shuttle & ball, Make r of 4 d,p (3 d,p) 4 times, 4 d, cl r. rw, Ch (9 d,p, 3 d,p) 2 times, 9 d,p, 3 d, rw, Make r of 4 d,p, (3 d,p) 2 times, 3 d, | in 4th p of r, 3 d,p, 4 d, cl r. Make a 2nd r of 4 d, | in last p of last r, (3 d,p) 6 times, 4 d, cl r. Make a 3rd r of 4 d, | in last p of last r, (3 d,p) 4 times, 4 d, cl r. rw, Ch 3 d, | in last p of ch, 9 d,p, 3 d, rw, Make r of 4 d,p, 3 d, | in center p of last r (3 d,p) 3 times, 4 d,

cl r. Make a 2nd r of 4 d, | in last p of last r, (3 d,p) 6 times, 4 d, cl r. Make a 3rd r of 4 d, | in last p of last r, (3 d,p) 4 times, 4 d, cl r. rw, Ch 3, | in last p of last ch, 9 d, | to corresponding p, of ch; 3 d,p, 9 d,p, 3 d,p, 9 d, rw, Make r of 4 d,p, 3 d, | to 1st free p of last r (3 d,p) 3 times, 4 d, cl r. rw, Ch 6 d,p, 6 d, rw, Repeat from beg. joining 1st p of r to last p of previous r. Make 12 more points (or required length), ending with a single ring. Tie & cut.

Join at base of single r, Ch 3 d,p (9 d,p, 3 d,p) 2 times, 9 d,p, 3 d, (around 1st clover-leaf, down front) rw, Make r of 4 d,p, 3 d,p, 3 d, | in center p of 2nd clover-leaf (3 d,p) 2 times, 4 d, cl r. rw, Ch 6 d,p, 6 d, rw, Repeat down front, as around neck, joining each center p of center clover-leaf; Make 4 points down front. After single r at bottom, Ch (6 d,p) 2 times, 6 d, and make 4 points up the

other side.

Inside edge of neck: Make r of (5 d,p) 3 times, 5 d, cl r. rw, Ch 5 d, | in single p, 5 d, rw, Make r of 5 d, | in last p of r (5 d,p) 2 times, 5 d, cl r. rw, Ch 5 d,p, 5 d, rw, Make r of 5 d, | in last p of r, (5 d,p) 2 times, 5 d, cl r. rw, Ch 5 d, | in 2nd free p, 5 d, rw, Complete around, joining every other ch to every other p. Starting at short ch at front, complete in same manner, joining center picots of 2 bottom rings.

Top edge: Join at base of r, ch 10 d, | at center p, "ch 5 d" from "p to p" around top.

Abbreviations

ppicot
pspicots
chchain
rring
cl rclose ring
rwreverse work
|join
prevprevious
ddouble stitch
Myrtle M. Hamilton, Ulysses, Pa.
16948



BABY'S CROCHETED JACKET

By Mrs. John Porter

Make a chain (ch) of 100 stitches (sts) of white Saxony.

1st row: Double crochet (d) across, widen in 26th and 28th st, crochet across, back, and widen in 45th st and 47th st, d to end of chain.

2nd row: Take up the back of st to form rib, using light blue wool, widen the same as on previous row and on every row, to form shoulder, until yoke is finished.

3rd row: Double crochet with white.

4th row: Make cross-stitch by putting needle in 5th st, then back in 3d st and so on across the yoke.

5th row: Double crochet with white.

6th row: Make rib of blue.

7th row: Double crochet with white.

8th row: Cross-stitch.

9th row: Double crochet.

10th row: Single crochet (s) of blue.

11th row: Double crochet, using white. This completes the yoke.

Front of jacket: Crochet 10 cross-stitch, ch 20, fasten in back of shoulder, continue across back, ch 20 for other sleeve, and crochet front the same as the first one. Make 18 rows of white, one of blue, and two more of white.

Sleeve: Crochet across top, turn and on 3d row continue around sleeve and make 19 rows.

Cuff: Double crochet around cuff with white wool.

2nd row: Make rib of blue.

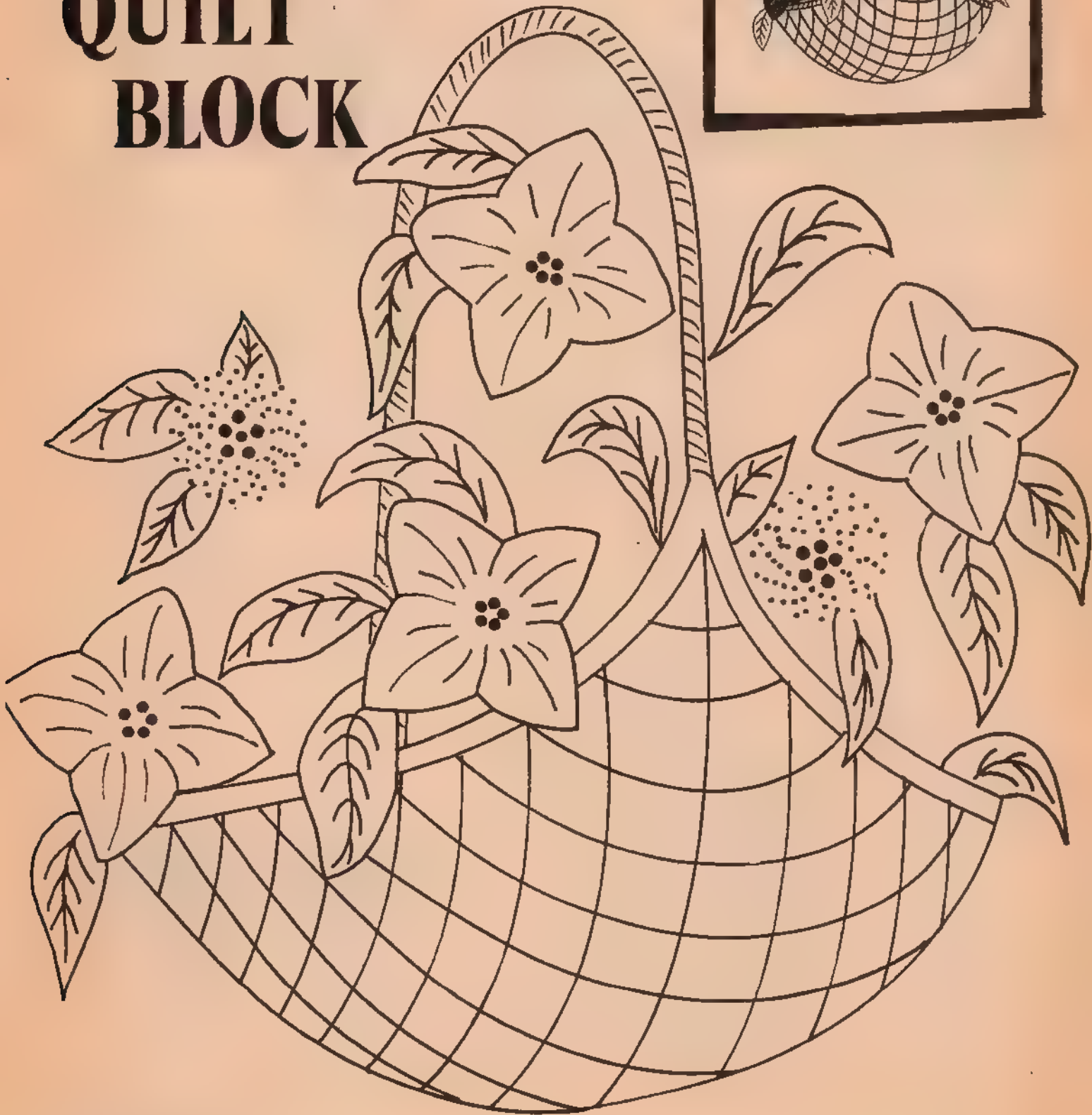
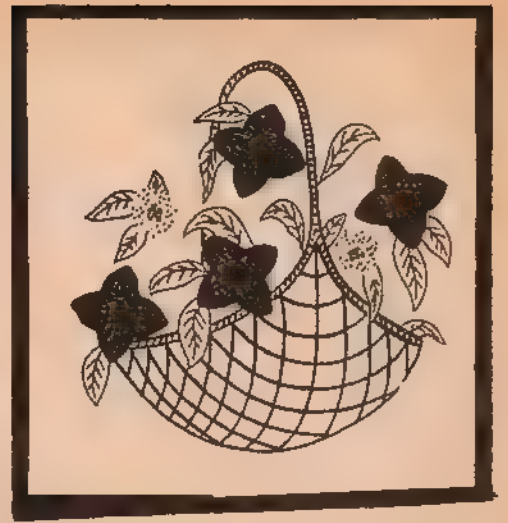
3d row: Double crochet with white

4th row: Rib of blue.

5th row: Double crochet with white.

Make shell border around jacket, and run ribbon at neck.

Applique & Embroidery QUILT BLOCK





For Curtains for Toy Closet and Bookcase

STENCIL

Decoration
for
Bedsread



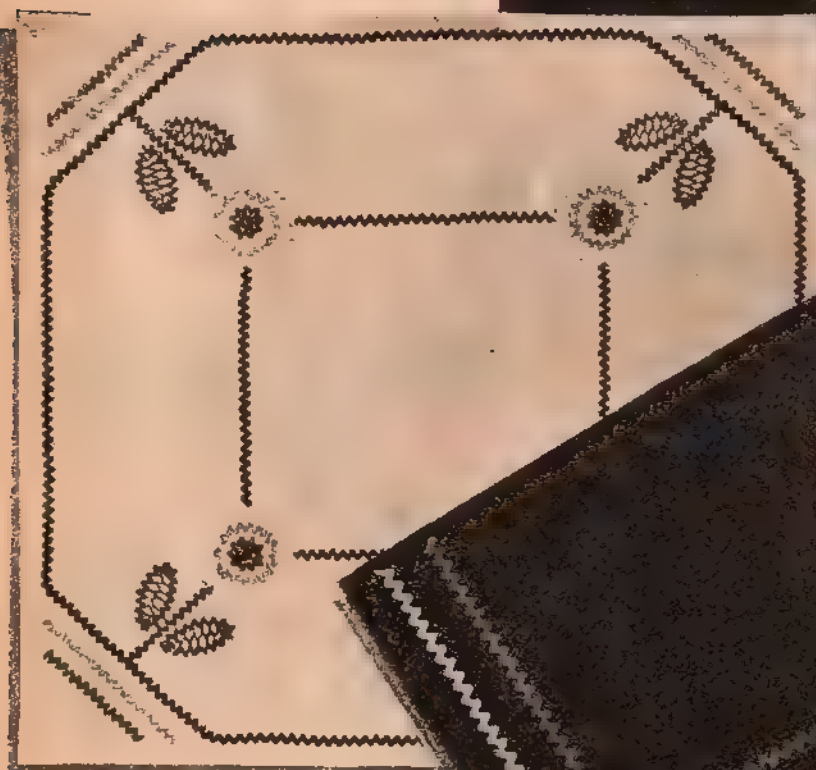
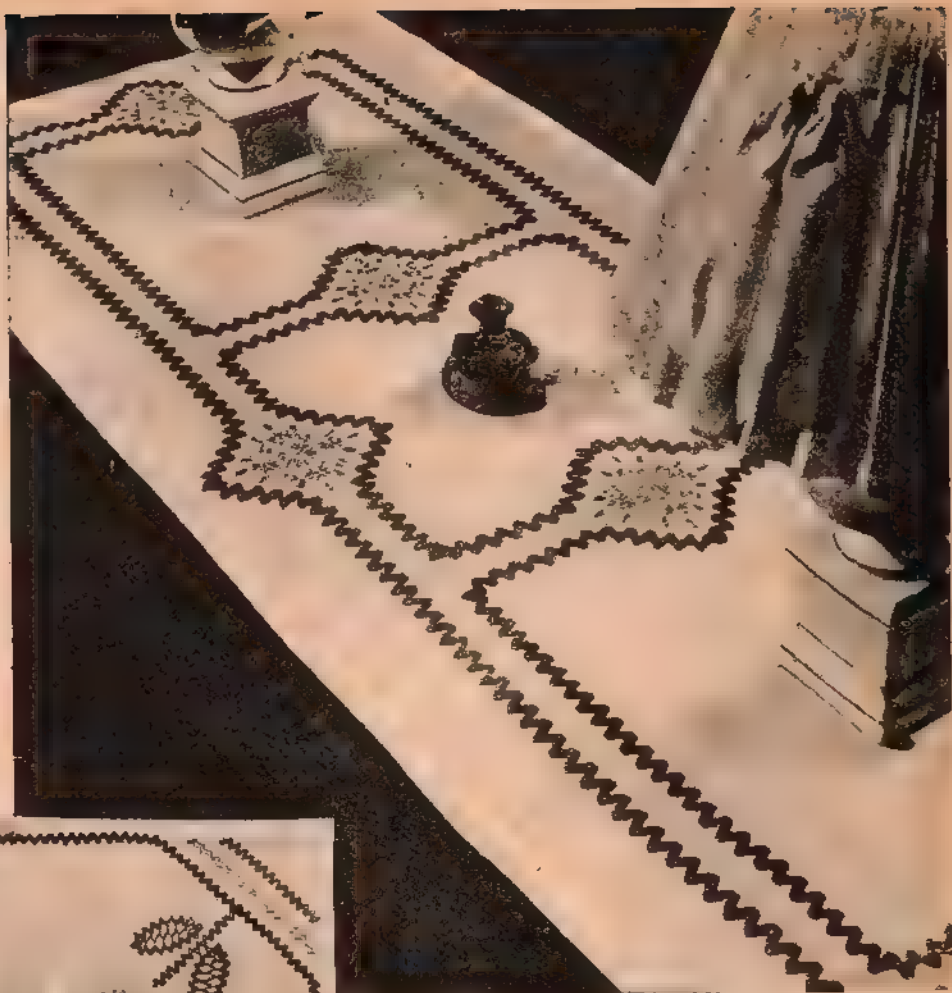


Decoration for Frieze

DESIGNS



Rickrack Trims for Linens



BY
CHRISTINE FERRY
AND
E. MARION STEVENS

Along with the recurring vogue of interior furnishings of a Victorian nature has come a renewed appreciation of the quaint charm of rick-rack braid as a trim for household linens, and we are discovering that not only has it decorative value as a seam and edge finish but can also be easily manipulated into flower and leaf shapes or used to frame spots of embroidery.

Another reason for its popularity is the ease with which it is applied, as having been basted in place it needs only to be caught down at the tip of each peak with a single sewing stitch, and decorative effects are secured very quickly.

The dresser-cover pictured is finished all around with a one-inch hem mitered at the corners. The flower clusters, all of which are alike, consist of a large central pink lazy-daisy flower done with six threads of stranded floss wreathed with smaller yellow and blue daisies, done with four threads, and lavender asters done in single stitch with six. Each flower has one large French knot center which may be done with six threads of either green or yellow or three each of the two colors combined. The small green lazy-daisy leaves are done with four threads.

This dresser cover finishes about sixteen by forty inches with a one inch hem. The flower clusters are done in simple stitchery with pink, blue, yellow and lavender and the trim that frames them may be in leaf green or any color in keeping with the room furnishings.

A yellow breakfast cloth with trim of melon, brown, green and orange rickrack.

The brown placemat has trims of brown, green and orange. The strawberry placemat matches the breakfast cloth.

A white breakfast cloth with trims of blue framing strawberry clusters worked in bright red and green.

The yellow breakfast cloth with the corner motifs makes a stunning between meal cloth for the dining table. The braid showing darkest in the illustration is brown, the next tone is green, then orange and the lightest of all is the melon that forms the outer rim of the flower. The only stitchery is the French knots filling the flower centers, and the herringbone done with twelve threads of green stranded floss, which covers the surfaces of the leaves and is worked into the peaks of the braid along the inner edges.

A plain one-inch hem, turned on the wrong side and mitered at the corners, finishes the edge.

The strawberry cloth is in the popular red, white and blue combination - Copen-blue braid contrasting with strawberries in natural coloring against a white background.

Two shades of red are used for the berries, outlining the edges and darning the surfaces rather closely with vertical rows of stitches, picking up only a thread or two between the surface stitches. They are then seeded with open chain or "fly" stitches worked with yellow over the red darning. Leaves are edged with long and short stitches, veins and stems outlined with a darker shade of green and the sepals satin-stitched with the lighter.

To finish the edge a half-inch hem is turned once on the right side, the corners mitered and then a row of the blue braid applied to cover the cut edge.

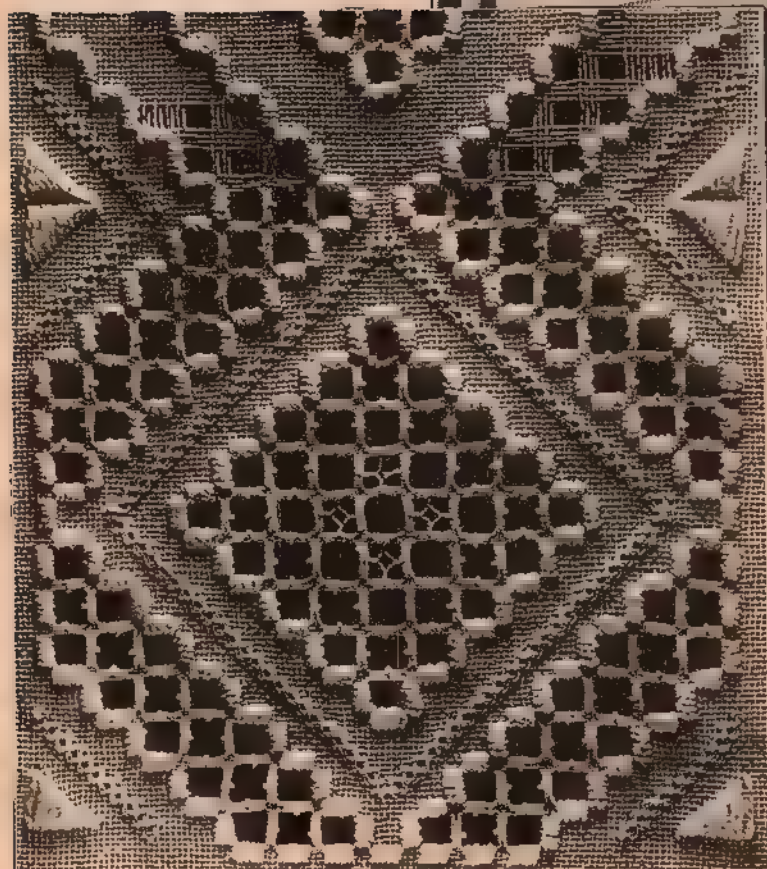
The strawberry place-mat is made like the breakfast cloth and finishes about eleven by seventeen inches.

The second mat is brown - a modish color for table linens. It is finished with a narrow turn on the right side covered with dark brown rickrack braid. Green braid forms the angular trimming on the surface of the mat, the flower center, and ornaments the pot. Orange is used for the rim of the flower and the line running vertically between the brown ones on the left-hand edge.

Chain stitch worked with six threads of henna outlines the flower pot, the stem is chained with dark green, leaves are outlined and crossed with herringbone-stitch in a lighter shade and the flower center is filled with lazy-daisy stitches of henna radiating from the center and caught into the peaks of the braid.



Hardanger Embroidery



*Forms the Center
Panel of an
Attractive Table-Scarf*

The illustration above is a clear detail of the work and will serve as a guide. Accuracy is an essential in Hardanger embroidery, and especial care must be taken that the thread count is correct.

Hardanger embroidery in creamy tones of old ivory on material of the same tone, lends itself to any color scheme and seems to enhance the beauty and sheen of the wood when

placed upon a dark polished surface. The solid stitchery is worked with heavy thread by the weave of a square-mesh material, such as coarse scrim or Hardanger cloth. It

requires careful counting, for a mistake of one thread will throw the design out of line.

The blocks of five stitches over four threads with one thread be-

tween the stitches should be worked first as it would be impossible to change them, in case of error, after threads were cut.

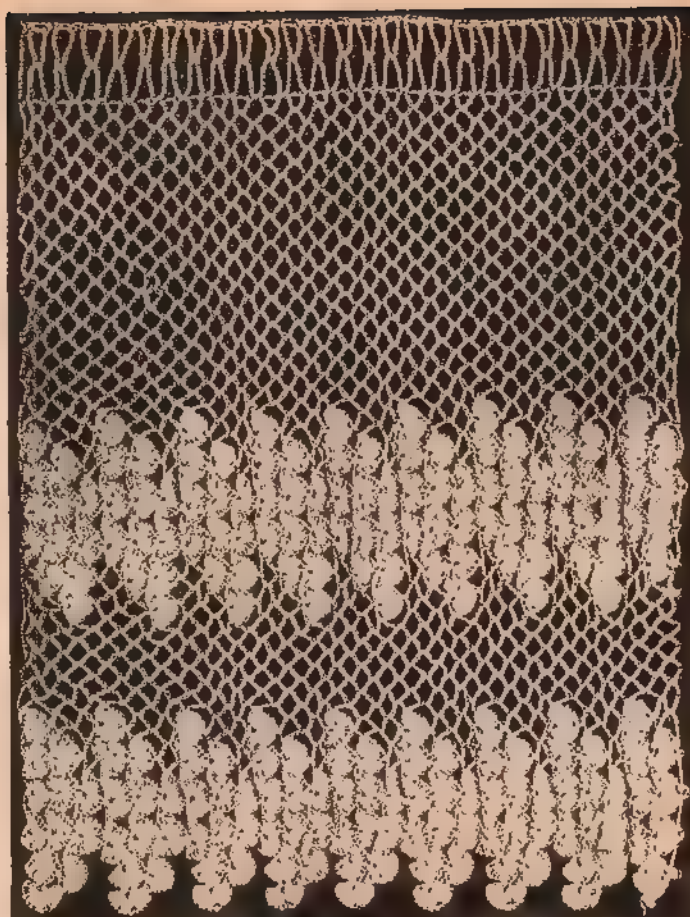
Start with the middle block of border at center of one end, three inches above the edge. (All edges should be overcast to keep them from raveling.) Mark center lengthwise with colored thread to keep the work even. Bring the needle up two spaces to the right of center, make a stitch over four threads, bringing needle up in next space to the left for another stitch; repeat until there are five stitches, the third directly in the center.

The next block has the stitches at right angles to the first, and covers four threads to the left (the detail shows this plainly); continue with the zigzag line of blocks forming the inner edge of the border. Then make the outer edge.

Work the center square in the same way, the lower corner twenty threads above the first block. The double line of fagot stitch is eight threads above the first block. This is a slanting stitch made with fine thread over four threads (two each way) like the first stitch in cross-stitch, but on a diagonal line.

For the open-work, cut the threads at inner ends of the stitch groups, never at the side of a stitch, and draw out four threads and leave four, as shown in the detail. With fine thread, same as used for fagoting, weave over and under two threads, making a French knot picot at center of bar. To make the picot: pass the needle under two threads as usual and while in this position, bring the thread forward and around the needle two or three times, then pull the needle through and draw the thread up tightly, pass the needle again under the same two threads to keep the picot in position and continue weaving. For the lace stitches weave three bars and half the fourth, make a loose buttonhole stitch in each bar around the space, then finish weaving.

The scarf illustrated measures about fifteen by fifty-two inches. There is a margin at each side of the panel inside the ladder-hemstitched hem, but no margin at the ends. The hem is about one and one-half inches wide.



SNOWFLAKE PATTERN BORDER

In a rather heavy crochet-cotton, this makes a rich-looking and effective drop-trim for a cloth for round table; it is also very attractive for scarf-ends and other purposes. There may be a third band of shells, if desired, or the space of plain loops at the upper edge may not be so wide.

1. Make a ch of 97 st, fasten back with a dc in 4th st of ch from hook to form a loop, (ch 9, fasten back in 4th st from hook), 3 times, forming 4 loops in all, ch 47, fasten back in 4th st, (ch 9, fasten back in 4th st), 3 times.

2. Ch 3, shell of 13 tr in loop, (dc in 3d of 5 ch, shell in next loop) 3 times, dc in 3d st of ch, (ch 5, miss 5, dc in next) 6 times (shell in next loop, dc in 3d of 5 chain following) 4 times (ch 5, miss 5, dc in next) 12 times, ch 15, miss 15, dc in each of 2 st.

3. Ch 3 for a tr, tr in dc, ch 7, dc in 8th of 15 ch, ch 7, tr in dc, ch 3, dc in 3d of 5 ch, -:- (ch 5, dc in 3d of next 5 ch) 11 times, -:- ch 5, dc in 7th tr of shell, (ch 5, dc in 7th tr of next shell, ch 3, dc in same place) 3 times, ch 5, dc in 3d of 5 ch, ch 3, dc in same st, (ch 5, dc in 3d of next 5 ch) 5 times,

ch 5, dc in 7th tr of shell, -:- (ch 5, dc in 7th tr of next shell, ch 3, dc in same place) twice, ch 5, dc in 5th tr of next shell, ch 3, dc in same place, ch 5, dc in 9th tr of same shell, ch 3, dc in same place.

4. Ch 3, (shell in loop, dc in 3d of 5 ch) 4 times, (ch 5, dc in 3d of 5 ch) 6 times, (shell in loop, dc in 3d of 5 ch) 4 times, -:- (ch 5, dc in 3d of 5 ch) 12 times, ch 5, dc in top of tr, ch 15, 2 dc (in tr and top of 3 ch) at end of row.

5. Like 3d row to 1st -:-, (ch 5, dc in 3d of 5 ch) 12 times, like 3d from 2d -:-.

6. Like 4th row to -:-, (ch 5, dc in 3d of 5 ch) 13 times, ch 5, dc in tr, ch 15, 2 dc at end of row.

7. Like 3d to 2d -:-, (ch 5, dc in 3d of next 5 ch, ch 3, dc in same place) twice, (ch 5, dc in 7th tr of shell, ch 3, dc in same place) twice, (ch 5, dc in 7th tr of next shell) twice, (ch 5, dc in 3d of 5 ch) 4 times, (ch 5 dc in 3d of 5 ch, ch 3, dc in same place) twice, (ch 5, dc in 7th tr of shell, ch 3, dc in same place) twice.

8. Like 4th row to -:-, (ch 5, dc in 3d of 5 ch) 11 times, ch 5, dc in tr, ch 15, 2 dc at end of row.

Repeat from 3d row.

CREWEL DESIGN FROM AN ANCIENT TAPESTRY

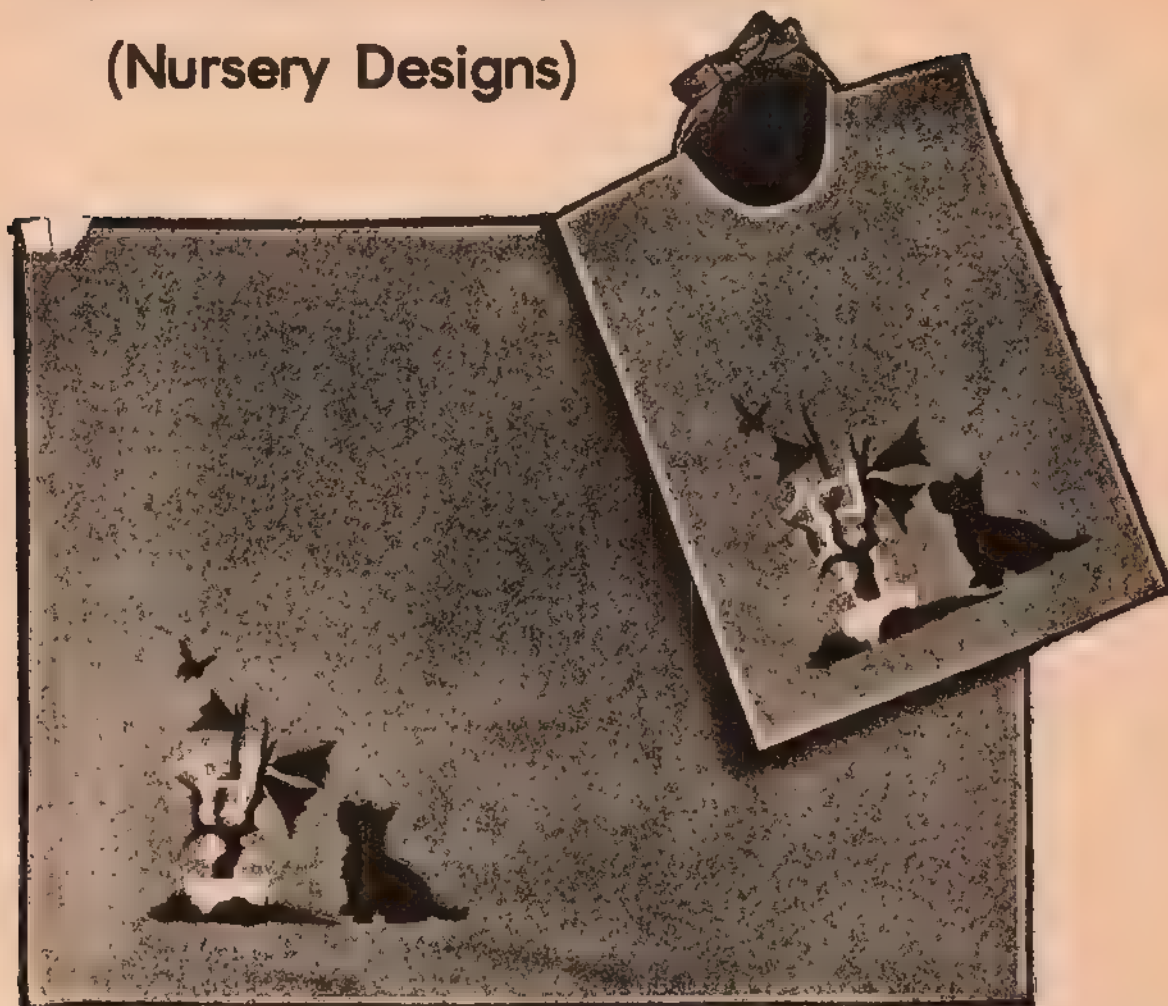


AVIS CHURCHWOOD



THE PUPPY AND THE BUMBLEBEE

(Nursery Designs)



A tray cloth and bib of oilcloth are welcome in the nursery during that trying period of learning to feed oneself. As we all know, little hands have great difficulty carrying a spoon and its contents safely to their destination.

Oilcloth is easily wiped clean with a damp cloth and saves endless laundering. Even the grown-ups would find this an interesting luncheon set for camp use, or for other very informal times when one is trying to save work.

First the tray cloth, bib, or whatever one may choose to make, is cut out, and the edge finished with bias binding (which also forms the ties on the bib). Then a complete tracing of the design is made. The three flow-

ers are each traced on oilcloth of different color - one orange, one rose, and the other lavender. The stems and grass are green, and the flowerpot and trellis white. The puppy and bee are black. When these are glued into place, the work is done. However, if one prefers, the motifs can be sewn into place with hemming stitches, as in the old-fashioned patchwork.

Even repeating the same puppy several times does not become monotonous, but it is even more fun to show him in different attitudes as he hunts down the busy old bee.

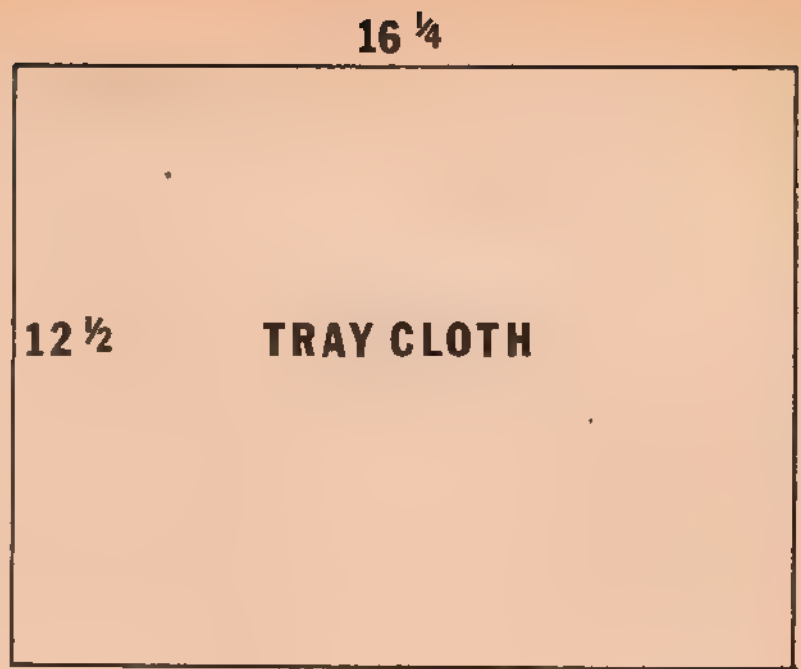
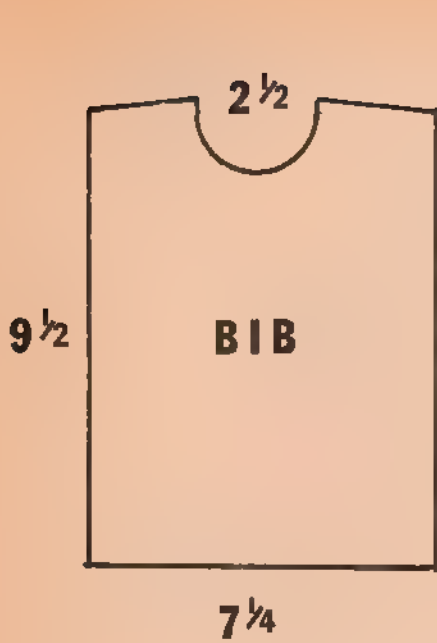
As a border either just above the baseboard or about three feet from the floor, "Scottie" could chase the bee all around the nursery. He

measures about four and a half inches when he sits down, to five and a half inches when standing up. The pot of flowers might be used between every fourth or fifth dog, and the flowers without the pot or trellis might appear occasionally.

Another way of using this design is to have it on the panels of the doors, the toy box, and in various places on the rest of the furniture.

There are a number of ways to applique this design on quilt and pillow that will bring shrieks of joy. One is to divide the quilt into diamonds by using diagonal bands about an inch wide, with a puppy in each diamond. Another plan is to make a border of puppies and plants, with quite a number of bees



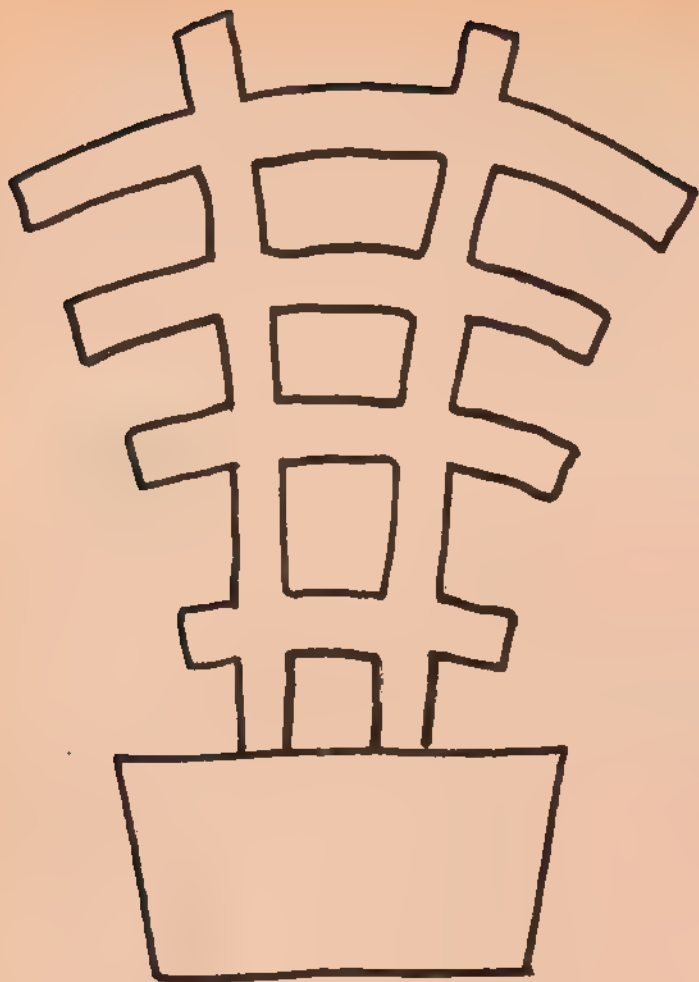


Bib Designs - full size





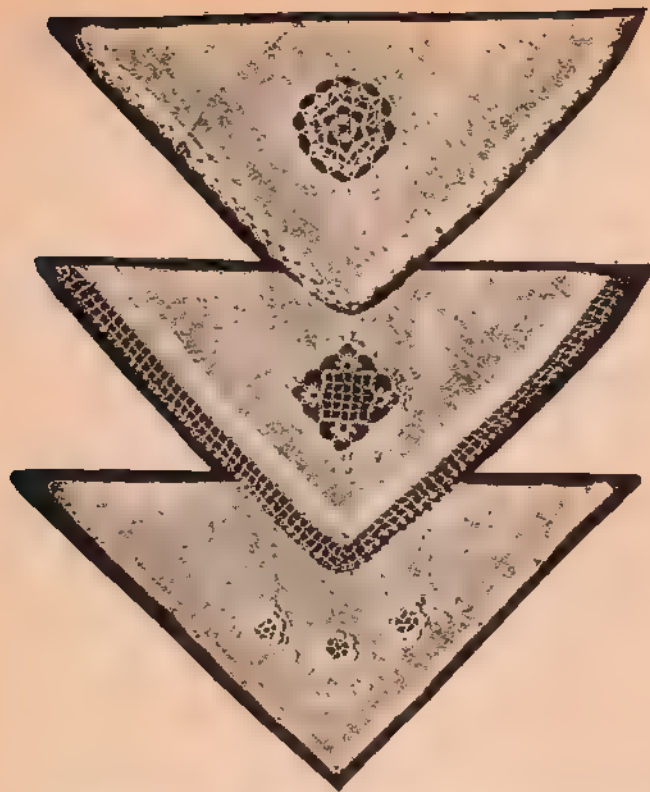




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A DAINY HANDKERCHIEF

A handkerchief makes one of the nicest envelope-gifts imaginable, for anybody at any time. Inexpensive it is, as well; since a yard of linen or lawn will be sufficient for at least nine twelve-inch squares - more, if not cut so large - and there may be a different decoration for each one, the variety limited only by the ingenuity of the worker. Purchase the plain hemstitched handkerchiefs, if desired, all ready for adding the finishing touches of handwork. For these, there is a wide range to choose from. There may be inserts of medallions, round or square, initial corners, roses in applique, with a bit of embroidery to add to the effect - in fact, no two need be alike.

Of the three handkerchiefs pictured, the first has a round medallion in crochet. Using fine thread, No.80 or No.90 crochet cotton, with a crochet hook that will carry it easily and do firm, even work, make a chain of 7 stitches, join.

1. Ch 3 for 1st tr, 23 more tr in ring, join to top of 3 ch.

2. Ch 6, miss 4 tr, a dc between next 2; repeat around, making 6 loops of ch, and joining last where 1st started.

3. Eleven dc under each loop of 6 ch, join.

4. Ch 5, tr in same place (between loops), ch 2, 2 tr with 2 ch between in dc at top of loop, ch 2, 2 tr, 2 ch between, between loops; repeat around, joining last 2 ch to 3d of 5 ch.

5. Shell (of 3 tr (ch 3 for 1st tr), 2 ch and 3 tr) under 2 ch between 2 tr of last row; repeat, making 12 shells in all; join last to 1st.

6. Sl st to center of shell, -: ch 8, dc in center of next shell, repeat, joining last ch where 1st started.

7. Fill each loop of ch with 12 dc; fasten off.

Baste the medallion evenly in place, and whip with fine stitches, or buttonhole-stitch around. Cut away the linen from the lace, either before or after it is buttonholed.

The little scalloped edge is worked into the edge of hem. Fasten in chain 3 for 1st treble, 2 more trebles in same place, chain 2, 3 trebles in same place, miss about one-fourth inch, shell of 3 trebles, 2 chain and 3 trebles in edge of hem, repeat around, having a shell come at each corner, and join last tr to top of 3 ch; fasten off.

A square medallion is used as an insert for a second handkerchief: Make a chain of 20 stitches.

1. A tr in 8th st from hook, 4 more sp of ch 2, miss 2, 1 tr.

2, 3, 4, 5. Five sp (ch 5 for 1st sp of

row).

6. Four dc in sp last made, -: 3 in each of next 2 sp, ch 5, turn, miss last 3 dc, fasten between next 2, turn, fill loop of 5 ch with 2 dc, (ch 5 for picot, 1 dc in loop) 5 times, 1 more dc in loop; 3 dc in next sp, 7 dc in corner sp, repeat from -: around, ending with 3 dc in corner sp, join to 1st dc.

7. Ch 7, join to 2d of 5 picots, ch 7, miss 1 picot, join to next, ch 7, join to 4th of 7 dc at corner; repeat around, joining last ch where 1st started.

8. Fill each loop of ch with (4 dc, picot) twice, 4 dc.

Baste the medallion in place, and sew with fine, close stitches, not taking into the picots.

For the edge: 1. Fasten in at edge of hem, ch 5, -: miss sp of 2 ch, tr in edge of hem, ch 2, repeat from -: around, putting 2 tr with 2 ch between in same place at corner, and joining last 2 ch to 3d of 5 ch.

2. Ch 5, -: tr in next tr, ch 3, dc in top of same tr, ch 2, repeat from -: around, putting an extra tr between the 2 tr at corner, making 3 tr, 2 ch between, at each corner, picot over each tr; join last 2 ch to 3d of 5 ch, ch 3, fasten in same place. Fasten off securely.

For the rose applique at corner of third handkerchief, make the roses as follows: Chain 6, join.

1. Ch 6, (tr in ring, ch 3) 5 times, join to 3d of 6 ch, making 6 loops in all.

2. Dc in 1st loop, 6 tr, 1 sc in same loop.

3. Ch 5, fasten between petals, letting chain pass at back; repeat.

4. Fill each loop with 1 dc, 9 tr, 1 dc.

Arrange the roses, the middle one a little nearer the corner than the other two, and trace little leaf-stems, with leaflets, connecting them; whip the roses in place, cutting out underneath them, as directed, outline the stems closely, and work the leaflets in padded satin stitch. It is a good plan to first arrange the little design on paper, and when you get it exactly right, to transfer it to the handkerchief by means of carbon paper; or trace it on tissue, and baste this to the linen, working through this on the fabric, then pull the paper away. A plain hem finishes this handkerchief. Shirtwaists of excellent material often break in the sleeves or other places where much wear comes; while other portions are perfectly good and will make handkerchiefs.



Figure 48 (see Figure 49 and directions for Edging).

GRAPE CLUSTER

Edging for scarf: Chain (ch) 72.

1st Row: Double crochet (d) in 9th ch from hook and make 21 more spaces (sp) (2 ch, d in 3d ch), 4 d in last 4 ch; turn.

2nd Row: Chain 11, 1 d into each of 9th, 10th, and 11th ch from hook and 1 d into next d, ch 2, 4 d in sp after 4 d of 1st row, 21 sp; turn.

3rd Row: Chain 5, 1 d in 1st d (for 1 sp), 19 more sp, 4 d, ch 5, 1 treble (t) over 2 ch between two groups of d, ch 5, 4 d into loop at end of row; turn.

4th Row: Chain 11, 1 d into each of the 9th, 10th, and 11th ch from hook and 1 d into next d, ch 5, 3 sc over t of last row, using 1 ch at each side of t, ch 5, 4 d, 19 sp; turn.

5th Row: Chain 5, 1 d in 1st d (this will hereafter be included in the number of sp beginning the row), 3 more sp, 4 d, 13 sp, 4 d, ch 5, 5 sc over 3 sc of last row, using 1 ch at each side, ch 5, 4 d into loop; turn.

6th Row: Chain 11, 1 d into 9th, 10th and 11th ch and 1 d into next d, ch 2, 4 d over 5 ch, ch 5, 3 sc over 5 sc, ch 5, 4 d over 5 ch, 13 sp, 4 d, 5 sp; turn.

7th Row: Five sp, 4 d, 6 sp, 7 d, 6 sp, 4 d over 5 ch, ch 4, 1 t in 3 sc, ch 4, 4 d over 5 ch, ch 5, 1 t over 2 ch, ch 5, 4 d in loop; turn.

8th Row: Chain 11, 1 d in 9th, 10th, and 11th ch, 1 d in d, ch 5, 3 sc, ch 5, 4 d over 4 ch, ch 2, 4 d over 4 ch, 4 sp, 4 d, 1 sp, 13 d, 4 sp, 4 d, 6 sp; turn.

9th Row: Six sp, 4 d, 3 sp, 25 d, 4 sp, 4 d, ch 5, 5 sc, ch 5, 4 d in loop; turn.

10th Row: Chain 11, 1 d in 9th, 10th, and 11th ch, 1 d in d, ch 2, 4 d over 5 ch, ch 5, 3 sc, ch 5, 4 d, 5 sp, 13 d, 1 sp, 13 d, 2 sp, 4 d, 6 sp; turn.

11th Row: Seven sp, 13 d, 2 sp, 13 d, 3 sp, 10 d, 1 sp, 4 d, ch 4, 1 t in sc, ch 4, 4 d over 5 ch, ch 5, 1 t over 2 ch, ch 5, 4 d in loop; turn.

12th Row: Chain 11, 1 d in 9th, 10th, and 11th ch, 1 d in d, ch 5, 3 sc, ch 5, 4 d, ch 2, 4 d, 3 sp, 13 d, 3 sp, 10 d, 3 sp, 4 d, 1 sp, 10 d, 4 sp; turn.

13th Row: Three sp, 25 d, 1 sp, 16 d, 1 sp, 16 d, 3 sp, 4 d, ch 5, 5 sc, ch 5, 4 d in loop; turn.

14th Row: Chain 11, 1 d in 9th, 10th, and 11th ch, 1 d in d, ch 2, 4 d over 5 ch, ch 5, 3 sc, ch 5, 4 d, 2 sp, 37 d, 1 sp, 4 d, 1 sp, 16 d, 5 sp; turn.

15th Row: Four sp, 13 d, 2 sp, 7 d, 2 sp, 13 d, 1 sp, 22 d, 2 sp, 4 d, ch 4, 1 t over sc, ch 4, 4 d over 5 ch, ch 5, 1 t over 2 ch, ch 5, 4 d in loop; turn.

16th Row: Chain 11, 1 d in 9th, 10th, and 11th ch, 1 d in d, ch 5, 3 sc over t, ch 5, 4 d over 4 ch, ch 2, 4 d over 4 ch, 4 sp, 22 d, 5 sp, 16 d, 2 sp, 10 d, 3 sp; turn.

17th Row: Three sp, 31 d, 1 sp, 19 d, 3 sp, 13 d, 3 sp, 4 d, ch 5, 5 sc, ch 5, 4 d; turn.

18th Row: Chain 5, 4 d over 5 ch, ch 5, 3 sc, ch 5, 4 d, ch 2, 4 d in sp, 3 sp, 19 d, 2 sp, 1 t d, 2 sp, 7 d, 2 sp, 13 d, 4 sp; turn.

19th Row: Five sp, 7 d, 1 sp, 16 d, 1 sp, 28 d, 5 sp, 4 d, ch 5, 1 t over 2 ch, ch 5, 4 d in 5 ch, ch 4, 1 t over sc, ch 4, 4 d over 5 ch; turn.

20th Row: Chain 5, 4 d over 4 ch, ch 2, 4 d over 4 ch, ch 5, 3 sc over t, ch 5, 4 d in sp, 2 sp, 10 d, 2 sp, 16 d, 1 sp, 34 d, 3 sp; turn.

21st Row: Four sp, 13 d, 2 sp, 16 d, 1 sp, 7 d, 1 sp, 13 d, 3 sp, 4 d, ch 5, 5 sc, ch 5, 4 d; turn.

22d Row: Chain 5, 4 d over 5 ch, ch 5, 3 sc, ch 5, 4 d over 5 ch, ch 2, 4 d, 3 sp, 7 d, 1 sp, 10 d, 1 sp, 13 d, 2 sp, 7 d, 7 sp; turn.

23d Row: Four sp, 22 d, 1 sp, 16 d, 1 sp, 16 d, 1 sp, 4 d, ch 5, 1 t over 2 ch, ch 5, 4 d over 5 ch, ch 4, 1 t over sc, ch 4, 4 d; turn.

24th Row: Chain 5, 4 d over 4 ch, ch 2, 4 d over 4 ch, ch 5, 3 sc, ch 5, 4 d, 1 sp, 10 d, 1 sp, 25 d, 1 sp, 13 d, 5 sp; turn.

25th Row: Six sp, 10 d, 1 sp, 22 d, 2 sp, 7 d, 1 sp, 4 d, ch 5, 5 sc, ch 5, 4 d over 5 ch; turn.

26th Row: Chain 5, 4 d over 5 ch, ch 5, 3 sc, ch 5, 4 d over 5 ch, ch 2, 4 d, 1 sp, 7 d, 2 sp, 16 d, 2 sp, 7 d, 7 sp; turn.

27th Row: Eight sp, 4 d, 3 sp, 7 d, 3 sp, 7 d, 1 sp, 4 d, ch 5, 1 t over 2 ch, ch 5, 4 d over 5 ch, ch 4, 1 t over sc, ch 4, 4 d; turn.

28th Row: Chain 5, 4 d over 4 ch, ch 2, 4 d over 4 ch, ch 5, 3 sc over t, ch 5, 4 d, 4 sp, 7 d, 13 sp; turn.

29th Row: Eighteen sp, 4 d, ch 5, 5 sc, ch 5, 4 d; turn.

30th Row: Chain 5, 4 d over 5 ch, ch 5, 3 sc, ch 5, 4 d over 5 ch, 19 sp; turn.

31st Row: Twenty sp, 4 d over 5 ch, ch 4, 1 t, ch 4, 4 d; turn.

32d Row: Chain 5, 4 d over 4 ch, ch 2, 4 d over 4 ch, 21 sp. Repeat from beginning.

Edge to finish: Fasten thread in 1st d, 3 sc in next 3 d, ch 3, - - 3 sc in first loop, ch 1, 6 t with picot (5 ch, sc in 1st ch) between each t in next

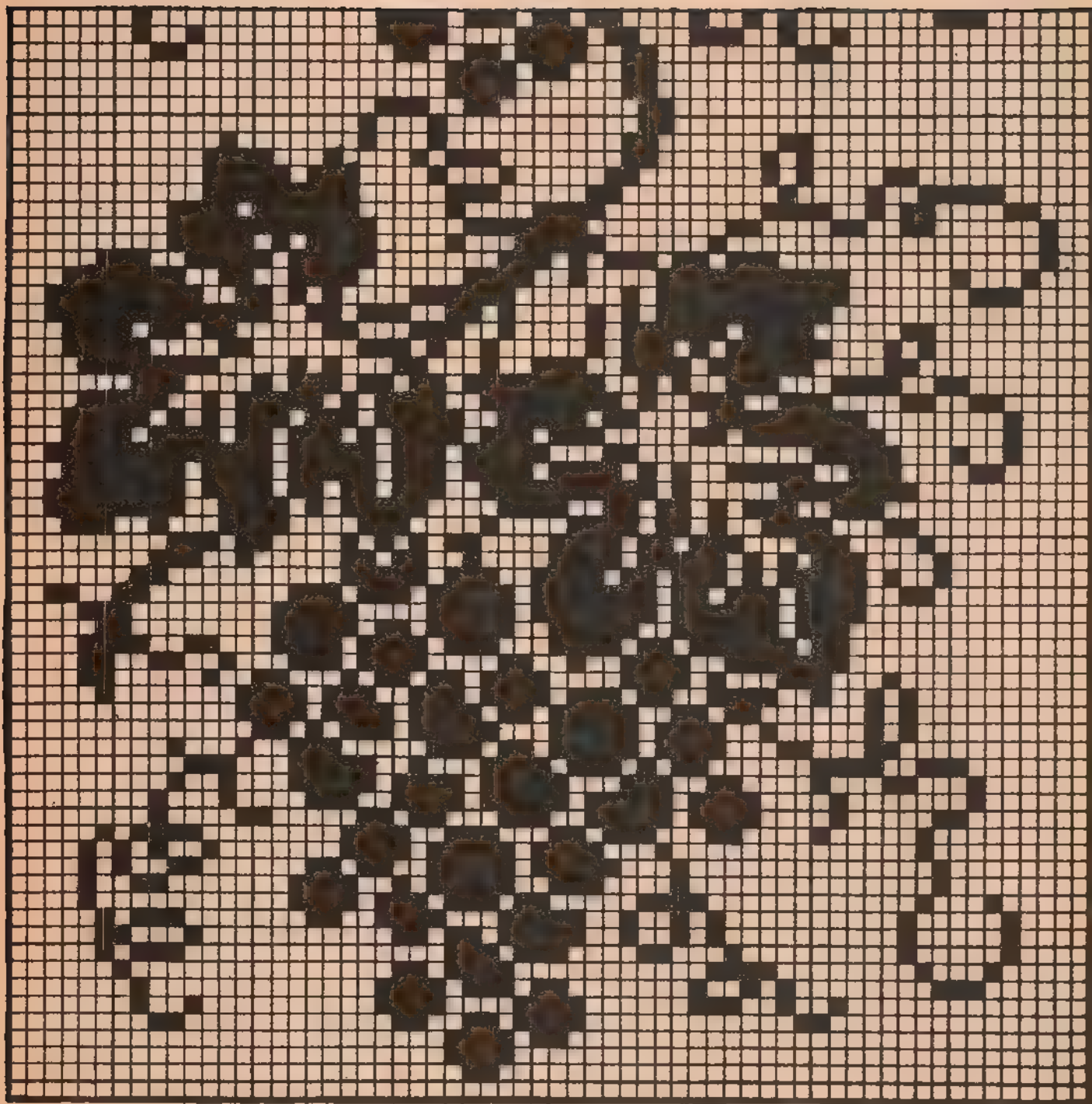


Figure 49 (See Figure 48) 62 Meshes

loop; repeat from -- to loop on side of point, ch 1, 6 t with picot between each t in loop on other side of point and continue down side.

Finished scarf is 1 yard 19 inches long without edge. Use No. 50 hard-twist cotton and No. 12 hook.

August-September 1975

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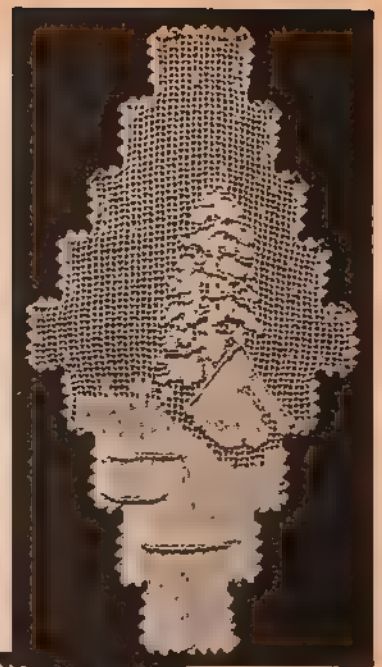
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Buffet-Set in Raised Filet-Crochet

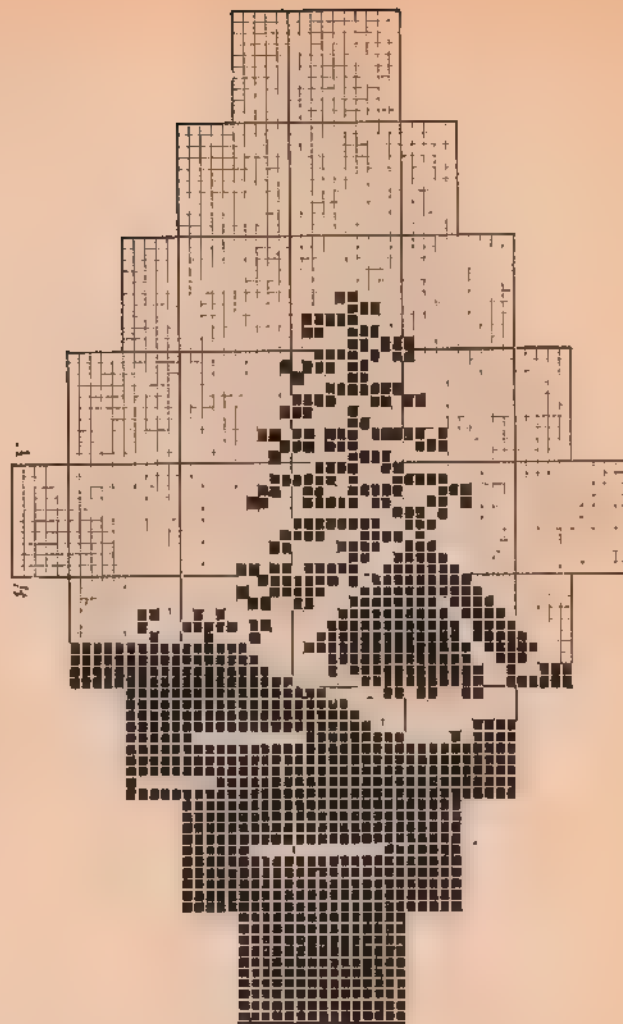
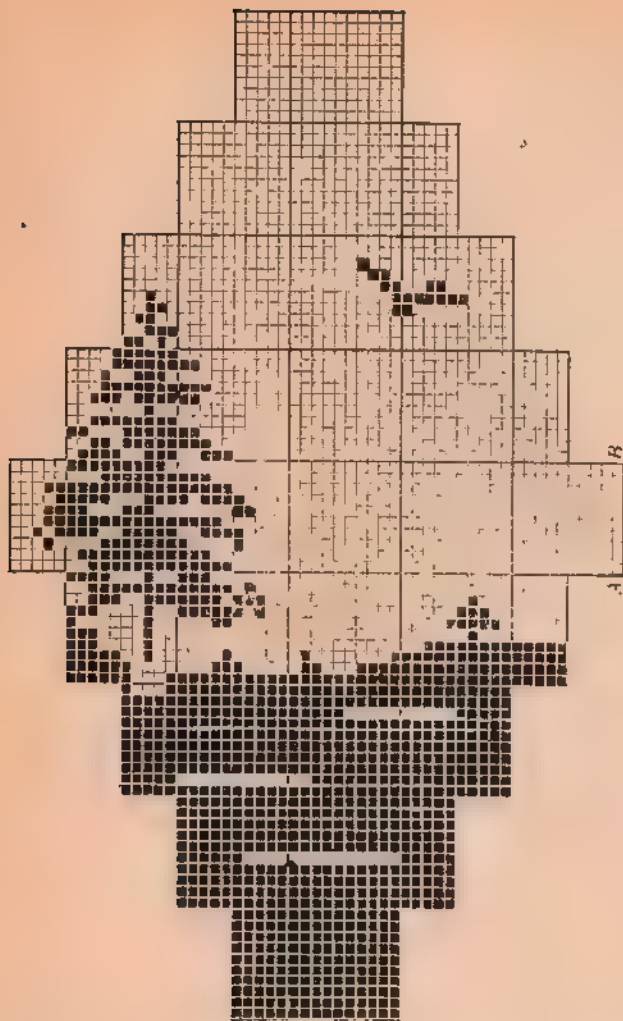


We all enjoy doing something out of the ordinary, so far as needlework goes, at least. We like to hear our friends exclaim, when we display our handicraft, whatever it may be, "Isn't that charming? - and so unusual. I never have seen anything more attractive. Where did you get the idea?" And this is sure to be said of the three-piece set illustrated, the design of which represents early American Indian life - with the wigwams, trees, points of land, water, boat and clouds, all going to form a continuous picture as natural as possible. The work is very simple, the filet-crochet being first done in the usual way; then, when a piece is completed, the design is "raised" or

embossed as follows: Fasten the thread in any outlying corner of the solid parts of the design, chain 3, double crochet in next corner of filet block, and repeat around the edge of the portions of the design which you wish to lift into relief. Along an edge where the blocks lie straight, 7, 10 or more trebles in a row, simply miss 2 trebles of a block, fasten in next, covering the width of a space, and repeat. Going down the side of a block, as between the tree branches, proceed in the same manner, fastening at base of trebles or top of trebles below. The outlining is very easily done, and effective, and is worked throughout in the same way, and almost any piece of filet-crochet can

be treated thus.

The following portions of the design are to be outlined: The straight trunks of trees and masses of foliage, the outer edges of wigwams, letting the outlining chain run straight down the sides of each, diagonally across the little filet blocks, and the upper edge or top of the canoe, and the ends, together with the two Indians and oars, letting the chain run straight down the latter, as directed. The feathers on the heads of the Indians are arranged by putting the chain across the space above. Do not outline the lower part of the canoe, where it sinks into the water, nor the shadow of it. Outline the edges of the land in the foreground



and any irregularities, but let the upper or straight edge disappear in the distance without outline. The clouds are not outlined, nor the bird shown in the small mat at the left. In the central mat the solid portions of the work are massed at the ends, which unavoidably makes it a little wider at each end; to straighten it several rows of filet may be added at top and bottom of mat, starting these rows with a slanting chain of 2 or 3 stitches; they are not noticeable in the finished work.

For the edge: Fasten thread in treble, -:- chain 4, picot (of chain 2, caught back in 3d stich from hook), triple treble in space, double treble in same space, treble in next space, double crochet in same space, fasten with single crochet in treble, and repeat from -:-, make the little points in the same way along the solid portion. Single crochet in 1st stitch, chain 4, picot, triple treble in next stitch, double treble in next, treble in next, double crochet in next.

As suggested, the three pieces of the set are first worked in the usual way, following the chart provided for each. The smaller mats are begun at one side, so that the rows run lengthwise, while those of the centerpiece, which is started at the end, run across; if one works from the chart, however, one may commence as most convenient. The size of thread may also be in accordance with the worker's judgement, varying with the size of mats wanted or one's method of work. Crochet thread No.40 is a good size. Chain 35 stitches for a small mat (A to B, on chart).

1. A tr in 8th st from hook, 9 more sp.

2 to 5. Ten sp (ch 5 for 1st sp of row).

6. Ch 37 (to widen 10 sp), tr in 8th st from hook, 9 more sp, the last tr in tr of preceding row, 10 sp over 10 sp, widen 6 sp and 13 tr, at end of row, thus: Ch 2, † tr in same st with last tr, (ch 2, † tr in center of † tr) 5 times, 1 tr in center of † tr, (1 tr in lower stitch of 1 tr) 11 times; any number

of sp and tr can be added in the same way.

7. Thirteen tr (ch 3 for 1st), 26 sp.

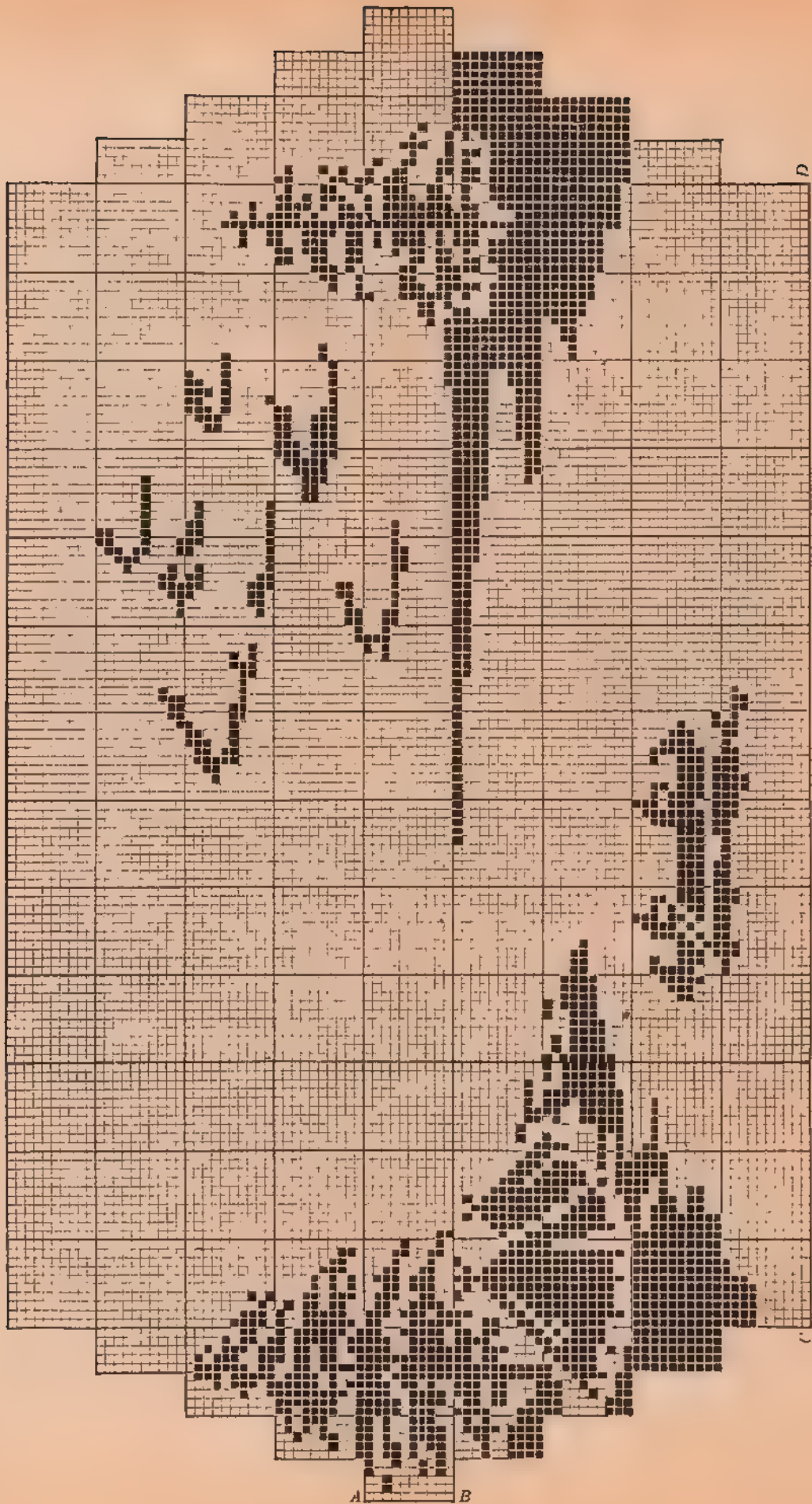
8. Like 7th reversed.

9,10. Like 7th and 8th rows, Ch 32 at end of 10th row.

11. Miss 3, a tr in each st of ch, 13 tr in 13 tr, 26 sp, widen 10 sp as at end of 6th row.

Continue, following the chart as indicated, to the 36th row, where the decreasing or narrowing begins. This may be done either by slip-stitching over 1st 10 spaces, which most workers find the simpler method, or by dropping these spaces at the end of preceding row, as follows: Keep 2 stitches - of the treble which helps form the space preceding the 10 spaces to be dropped or narrowed at beginning of next row - on the needle, -:- thread over twice, hook in next treble, thread over, draw through, and work off 2 stitches, repeat 8 times, then for the last space put thread over 3 times, miss 2, hook in next and draw through, and work off all stitches on needle 2 at a time.

Continued on page 53



BUFFET SET IN RAISED FILET

Continued from page 51

keeping the spaces even, the last 3 stitches together. This leaves the work ready for beginning 36th row without slip-stitching. Continue with 19 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 40 trebles, 5 spaces, 46 trebles, turn, leaving the remaining 31 trebles, the equivalent of 10 spaces. Follow the chart as heretofore, narrowing instead of widening, as indicated, until the work is reduced to 10 spaces, as at the beginning; do 5 rows and fasten off. The other small mat is worked in the same way.

The large mat is also commenced with a chain of 35 stitches (A to B) on the chart. Continue, increasing every 6th row, with 5 rows between widenings, until you have widened four times and the mat is 90 spaces in width; then work even, keeping the sides straight, to the 150th row, where the narrowing begins, made

to correspond with the widening at the start. If preferred the mat can be commenced at one side (C to D), with a row of 130 spaces (395 chain stitches), in which case it will not be necessary to fill in at bottom and top, as directed, to straighten the edge, each side. Instead of making this long foundation chain, one may work the requisite number of spaces as follows: Chain 8, treble in 1st stitch of chain, for 1st space; then -:- chain 5, turn, treble in 3d stitch of preceding chain, or 3d of 5 chain for all following spaces; repeat to length required. Follow the chart for the work, adding if desired extra rows of spaces each side to give a little greater width.

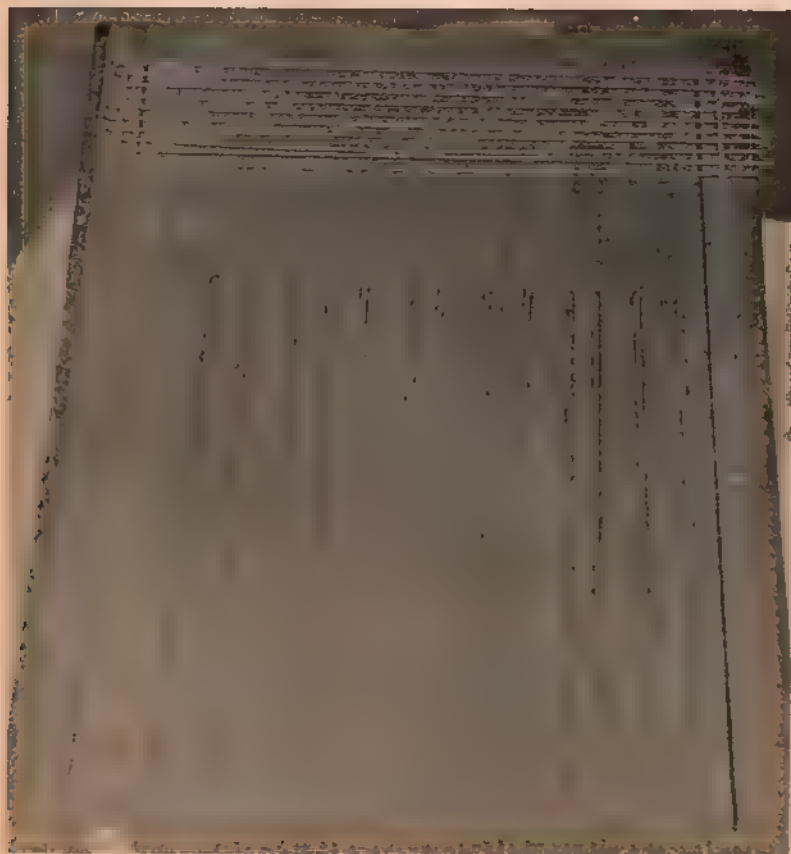
Perhaps the method of filling in the sides should be a little more explicitly given: Count from one end or corner along the edge to where it begins to curve or draw in - 13 spaces in the model; fasten thread in top of next treble, chain 2, treble in next treble, continue with regular spaces along the edge to cor-

responding point at other end, chain 2, and join securely to next treble, fastening off. For next row, count 5 spaces from beginning of row last made, or to the next apparent "waisting", as our friend, the weaver, would name it, fasten in and proceed as before. Do another row or so in the same way, as required. This work must necessarily vary a little in detail, but the method is the same.

Perhaps a little explanation as to how to increase trebles at end of row, where there is no chain to work on may be of advantage to some. Make the last treble of the row a long treble - that is, having the usual 3 stitches on needle, work off 1 of these, then 2 at a time in the usual way. Have the single or 1st stitch a little loose, since this serves as the chain in which to work the next, widening, treble; repeat until you have the required number, making the last as usual.

Contributed by Maye Cunningham,
Box 8, Vermont, Ill. 61484

? " ? " ? " ? " Query & Quote "



I wonder if anyone can tell me what is in this picture? It is wood, very old, and has the steel rods of different lengths and sizes. These rods slide in the side loops from right to left. There are about 50 of these rods in various sizes, rounded on the ends. The board is put together with wood pegs on the 4 corners and the center is a separate piece of wood fitting in the frame but is not removable. The wood is walnut and looks like it has had a lot of use, so something must have been made with (or on) it in the past.

It was purchased at an estate auction in Missouri, and even the heirs of the estate didn't know just what it was but thought it was some sort of lace making device. The rods were wrapped in a piece of hie hose, and they haven't been around for many years. The rods are shiny and in good condition.

Hope someone knows what my object is, as I am very curious and would love to know what it is and how it was used.

Hazel Peterson, 501 N. 8th St., Atchison, Kansas 66002

EDITOR'S NOTE: We are printing Hazel's letter with the understanding that as soon as she finds out, she'll let us know. We're all curious!



SCARF WITH BORDER IN FILET CROCHET (Flower Pattern)

Take a piece of linen the required length and width, and turn a narrow hem; the scarf illustrated is eighteen inches wide and one yard in length when ready for the border.

Choose a thread which will give 8 spaces to the inch, fasten in at one corner, chain 5, miss space of 2 chain, a treble in edge of hem, -:- chain 2, miss space of 2 stitches, 1 treble, and repeat from -:- across the end, turn. There should be 121 spaces in all.

2. Chain 5, treble in next treble (for 1st space), 120 spaces, turn.

3. One space, 358 trebles, 1 space, turn.

4. Twenty-five spaces, 4 trebles, 32 spaces, -:- 16 trebles; work back from -:- to beginning of row.

5. Nine spaces, 16 trebles, 10 spaces, 10 trebles, (10 spaces, 16 trebles) twice, 3 spaces, -:- 4 trebles; work back.

6. Eleven spaces, 16 trebles, 5 spaces, 4 trebles, (1 space, 4 trebles) 4 times, 5 spaces, 16 trebles, 11 spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, -:- 4 trebles; work back.

7. Twelve spaces, 16 trebles, 5 spaces, 4 trebles, (2 spaces, 4 trebles) twice, 5 spaces, 16 trebles, 11 spaces, 7 trebles, 5 spaces, 7 trebles, 1 space, -:- 4 trebles; work back.

8. Thirteen spaces, 16 trebles, 3 spaces, (4 trebles, 3 spaces) 3 times, 16 trebles, 12 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, -:- 4 trebles, work back.

9. Nine spaces, 7 trebles, 4 spaces, 13 trebles, 1 space, 4 trebles, (4 spaces, 4 trebles), twice, 1 space, 13 trebles, 4 spaces, 7 trebles, 8 spaces, 4 trebles, 2 spaces, (4 trebles, 1 space) twice, 7 trebles, 1 space, -:- 4 trebles; work back.

10. Nine spaces, 7 trebles, 8 spaces, 4 trebles, (5 spaces, 4 trebles) twice, 8 spaces, 7 trebles, 8 spaces, (4 trebles, 2 spaces) twice, 7 trebles, 2 spaces, -:- 4 trebles; work back.

11. Five spaces, 4 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, (4 trebles, 4 spaces) twice, 4 trebles, 1 space, 4 trebles, 3 spaces, 4 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 4 spaces, 7 trebles, 2 spaces, 10 trebles, 3 spaces, -:- 4 trebles; work back.

12. Four spaces, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 3 spaces, 4 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 4 spaces, 4 trebles, 3 spaces, 4 trebles, 4 spaces, -:- 4 trebles; work back.

13. Three spaces, 43 trebles, 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 3 spaces, 43 trebles, 3 spaces, 7 trebles, 6 spaces, -:- 10 trebles, work back.

14. Four spaces, 37 trebles, 4 spaces, 10 trebles, (1 space, 4 trebles) twice, 1 space, 10 trebles, 4

spaces, 37 trebles, 5 spaces, 7 trebles, 4 spaces, 7 trebles, -:- 1 space; work back.

15. Five spaces, 10 trebles, 4 spaces, 10 trebles, 5 spaces, 10 trebles, (1 space, 10 trebles) twice, 5 spaces, 10 trebles, 4 spaces, 10 trebles, 7 spaces, 7 trebles, 2 spaces, 7 trebles, -:- 3 spaces; work back.

16. Three spaces, 13 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 13 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, -:- 1 space; work back. This row begins the wide scallop at one side of center point.

17. One space, 19 trebles, 2 spaces, 7 trebles, 2 spaces, 19 trebles, 3 spaces, 4 trebles, 1 space, -:- 10 trebles; work back.

18. One space, 19 trebles, 2 spaces, 7 trebles, 2 spaces, 19 trebles, 5 spaces, 4 trebles, -:- 1 space; work back.

19. Three spaces, 13 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, 1 space, 13 trebles, 5 spaces, 10 trebles, -:- 1 space; work back.

20. Five spaces, 10 trebles, 4 spaces, 10 trebles, 5 spaces, 16 trebles, -:- 1 space; work back.

21. Four spaces, 37 trebles, 3 spaces, 13 trebles, 2 spaces, -:- 4 trebles; work back.

22. Three spaces, 43 trebles, 7 spaces, -:- 10 trebles; work back.

23. Slip over 2 spaces, 2 spaces, 10 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 4 spaces, 10 trebles, 1 space, -:- 10 trebles; work back, ending with 2 spaces, turn.

24. Slip over 1 space, 2 spaces, 4 trebles, 2 spaces, 13 trebles, 2 spaces, 4 trebles, 5 spaces, -:- 34 trebles; work back.

25. Slip over 1 space, 5 spaces, 7 trebles, 9 spaces, -:- 34 trebles; work back.

26. Five spaces, 7 trebles, 10 spaces, 10 trebles, -:- 3 spaces; work back.

27. Slip over 1 space, 10 spaces, chain 3, fasten in next treble, turn.

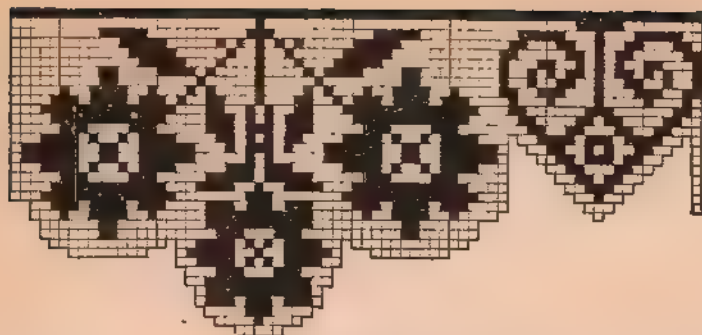
28. Slip over 3 chain and 1 space, 7 spaces; fasten off.

29,30. Fasten in at beginning of 26th row and repeat 27th and 28th rows.

31. Miss 1 space from where 3 chain was fastened in 29th row, -:- 2 spaces, 13 trebles, (1 space, 4 trebles) twice, 1 space, 13 trebles, 2 spaces, turn.

32. One space, 16 trebles, 2 spaces, 4 trebles, 2 spaces, 16 trebles, 1 space, turn.

33. Like 31st row from -:-.



34. Slip over 1 space, (3 spaces, 10 trebles) twice, 3 spaces, turn.

35. Two spaces, 34 trebles, 2 spaces, turn.

36. Slip over 1 space, 1 space, 34 trebles, 1 space, turn.

37. One space, (10 trebles, 1 space) 3 times, turn.

38. Slip over 1 space, 4 spaces, 10 trebles, 4 spaces, turn.

39. Slip over 1 space, 4 spaces, 4 trebles, 4 spaces, turn.

40. Slip over 2 spaces, 5 spaces; and fasten off.

Finish the other wide scallop to

correspond with this, fastening in at 15th row and repeating from 16th row. For the point miss 1 space of 15th row beyond the last 3 spaces of 16th row and fasten in next treble.

1. Narrow (by chain 3, miss 2, 1 treble), 1 space, 13 trebles, 1 space, 10 trebles, 1 space, 13 trebles, 1 space, narrow (by missing 2 stitches and making a treble in next, no chain between, turn.)

2. Narrow, 1 space, 7 trebles, 2 spaces, 4 trebles, -- 1 space; work back.

3. Narrow, 1 space, 7 trebles, 1 space, -- 10 trebles; work back.

4. Narrow, 1 space, 7 trebles, 3 spaces, 7 trebles, 1 space, narrow.

5. Narrow, (1 space, 7 trebles) twice, 1 space, narrow.

6. Narrow, 1 space, 10 trebles, 1 space, narrow.

7. Narrow, 1 space, 4 trebles, 1 space, narrow.

8. Narrow, 1 space, narrow.

9. One space; fasten off.

Make the other end in same way. Fasten in at one corner of border, or at beginning of 22d row, and work the edge as follows:

1. Nineteen spaces, 4 trebles and 2 spaces across the end of border, work spaces along side of scarf, taking the trebles into edge of hem, 2 spaces, 4 trebles and 19 spaces across end of border, turn.

2. Nineteen spaces, 4 trebles, space over space to opposite end, 4 trebles in 4 trebles, 19 spaces, turn.

3. Nineteen spaces, treble in each treble and 2 in each space along side, 19 spaces.

Finish the other side in same way, and fill the spaces around edge of scarf-end with doubles.

STRING HOLDER



Materials: One skein (100 yd. skein) of Lily Mills Candlewick Tufting yarn or one skein of Cotton Rug yarn, color, red. One steel crochet hook No.00.

Starting at center, ch 7, join with a sl st to form a ring.

Rnd 1: Ch 5, 1 sc in same st the sl st was made in, -- ch 5, 1 sc in next st of ch, repeat from -- around, making 7 lps in ring.

Rnd. 2: 1 sl st in each of the first 3 ch sts of the first ch 5 lp, -- ch 5, 1 sc in next lp, ch 5, 1 sc in same lp, ch 5, 1 sc in next lp, repeat from -- around, ending ch 5, 1 sl st in the 3rd sl st at beginning of rnd (10 lps in rnd).

Rnd. 3: -- Ch 5, 1 sc in next lp, repeat from -- around and continue in this way working round and round until the work is large enough to cover completely a ball of twine (7 or 8 rows of lps). Break thread, leaving an end of about 12 inches. Run this end in and out of the last row of loops, draw up and tie to hold ball of cord in place.

Petals: Before starting the petals, insert ball of twine in the loop holder just made, and tie securely at the bottom. For petals, insert hook in an sc in the 3rd row of loops from the bottom, attach thread, -- ch 4, 1 sc in the sc in next lp, repeat from -- around, being careful to follow the

same row around. At end of rnd, join with a sl st into start of first lp.

Rnd. 2: -- 1 sc in next 4 ch lp, ch 4, 3 tr in same lp, 1 dc in same lp, repeat from -- and join with a sl st to the first sc made.

Rnd. 3: Sl st in back of the first petal to the base of the 2nd tr, -- ch 6, 1 sc at the base of the 2nd tr of next petal (making the sc over the ch 4) repeat from -- around, ending ch 6, join with a sl st.

Rnd. 4: -- 1 sc in next ch 4 lp, ch 4, 5 tr in same lp, 1 dc in same lp, repeat from -- around. At end, join with a sl st and fasten off.

Leaves: Ch 10, 1 sc in 2nd ch from hook, 1 dc in each of the next 2 sts of ch, 1 tr in each of the next 2 sts of ch, 1 dc in each of the next 2 sts, 1 sc in next st. This completes one leaf. Do not break thread, ch 12 for second leaf.

Second Leaf: 1 sc in 2nd ch from hook, 1 dc in each of the next 3 sts of ch, 1 tr in each of the next 3 sts, 1 dc in each of the next 3 sts, 1 sc in next st. Ch 12 and make another leaf same as first leaf. When finished, sl st all three leaves together at the base.

Stem: Ch 25, 1 sc in 8th ch from hook for a loop, 1 sc in each of the remaining sts of ch. Fasten off and sew stem to back of holder and sew leaves to stem as illustrated.

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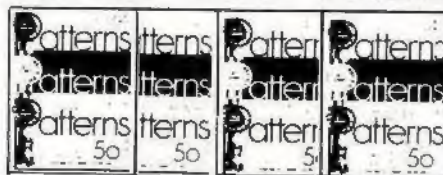


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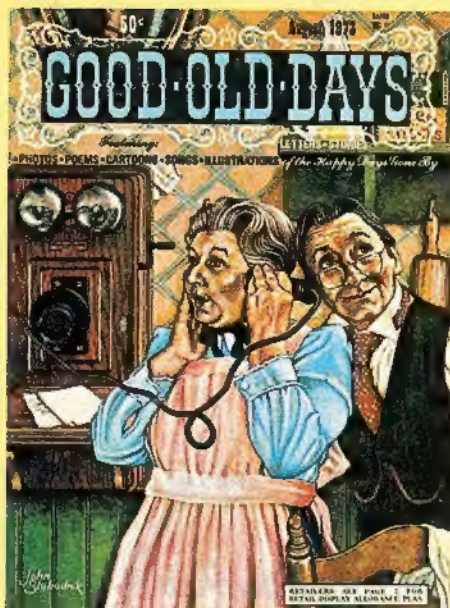
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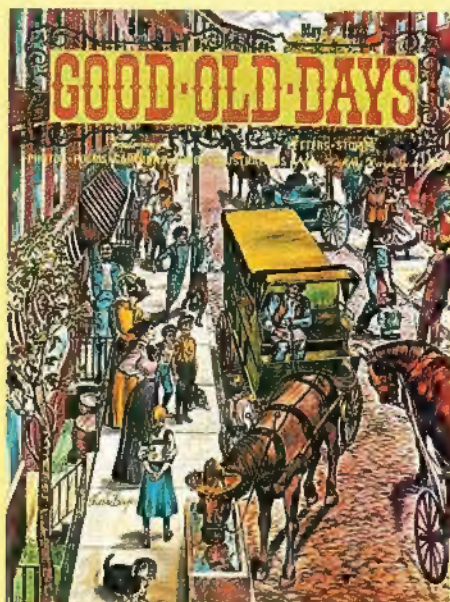
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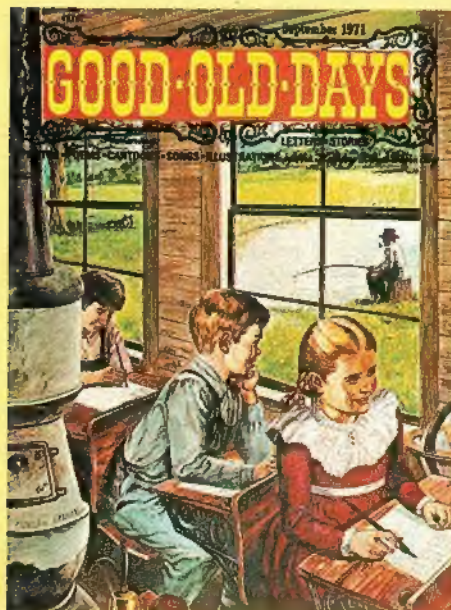
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